P.K. Page
Rosa dei venti
Compass Rose
L'ASSASSINO CIECO
ROMANZO
La storia travolgente di un amore e di un secolo nel romanzo vincitore del Booker Prize 2000
MARGARET ATWOOD

from AQUINAS *to* ATWOOD

Celebrating gifts in Italian Studies to the University of Toronto Library, 1890 – 2003

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FROM AQUINAS TO ATWOOD

Celebrating gifts in
Italian Studies to the
University of Toronto Library,
1890–2003

que ſtimo che piu rectamente poſſiamo intendere di Sexto Tarquinio figlulo di Tarquino ſuperbo ultimo Re de Romãi: elq̃le ſimulãdo eſſere ſtato battuto & cacciato dal padre ãdo a Gabi citta non lontano da Roma p tẽtare dhauerla p tradimẽto poi chel padre non hauea potuta uĩcere con larmi: & riuſcigli el fraudulẽte ſuo pẽſiero. Imphoche egabini credẽdo eſſer uero q̃llo che lui ſimulaua lo riceuorono: & i bre ne tẽpo come a hõ pito nela diſciplina militare gli cõmiſſono el gouerno dela citta & del exercito: Onde lui la decte al padre. RINIEri da Corneto. Miſſer Rinieri da Corneto: elq̃le q̃ſi tucta la maritia di Roma ne ſuoi tẽpi con crudeliſſimi latrocinii tenne i tremore & i preda la ſtrada romana. RINIEri Pazo. Meſſer Rinieri de pazi di ualdarno huomo de medeſimi coſtũi exercito ladronecci: & rubo le ſtrade. POI SI riuolſe. Nexo decte queſte parole torno indrieto ripaſſando el medeſimo uado.

CANTO. XIII. DELA PRIMA CANTICA DI DANTE.

NOn era ancor di la nexo arriuato
quãdo noi ci mettemo per un boſco
che da neſſun ſentiero era ſegnato
Non frondi uerdi: ma di color foſco
Nõ rami ſchietti: ma nodoſi enuolti.
non pomi ueron: ma ſtechi cõ toſco
Nonhan ſi aſpri ſterpi ne ſi folti
quelle fiere ſeluaggie chẽ odio hãno
tra cecilla & corneto eluoghi colti

P One qui el prĩcipio del ſecondo girone: neliq̃le ſono pũiti q̃gli che hãno uſato uiolẽtia i ſe: & nele coſe ſue. Diſcriue una ſelua foltiſſima & ſãza alchũo uiottolo. Selua dico non dalberi: ma di ſterpi ſpinoſi. NON era anchor di la Nezo arriuato. Dimoſtra la uelocita loro del camiare: pche innãzi che nexi haueſſi ripaſſato el foſſo loro erono gia ẽtrati p un boſco: cioe ſelua: & e uocabulo toſcano deriuato dal greco: Imphoche diciamo la ſelua boſco: pche ui paſcono gli aiali: & paſcere i greco ſi dice boſchin. DA Neſſuno ſentiero: da neſſuna uia. Foſco: nero. STEchi con toſco: ſtechi ſpini pruni. Con toſco: con ueleo: pche le puncture di q̃gli erono ſi come fuſſino aueleate. NON han ſi la cecina: e un fiume che mette i mare nõ lẽtano da uada: doue termina la marẽma di piſa: & da q̃ſto luogho iſſino a Corneto: elq̃le e un caſtello nel patrimonio ſono molti boſchi di pruni ſi folti che non ſono habitati ſe non dale fiere. Alchuni texti hanno non Cecina: ma cecilla: laq̃le e una terra da glãtichi chiamata Cẽtumcelle: & inuero tra q̃ſta & Corneto dicono eſſere ſolte machie: leq̃li in q̃ſto luogho pone p compatione. Et q̃ſto pare piu conueniẽte: pche tra la Cecina fiume & Corneto e molta diſtãtia. E coſa conueniẽte ch̃ ponga laie di q̃gli: eq̃li ſe medeſimi hãno ucciſo mutaſi in ſterpi. Imperhoche eẽndo i noi tre potẽtie daia: deleq̃li la pria e decta rationele: p laq̃le ſiamo diſſeréti da tutti gli altri aiali: & ſimili a gliãgioli: & facti ad imagie di dio: & con laq̃le contẽplitão & iueſtigitão & aquiſtitão le ſciẽtie & larti: & habbitão prudẽtia in admiſtrare noi & la famigla & la repu. La ſeconda e decta ſenſitiua plaq̃le habbiamo eſẽſi exteriori & iteriori & lappetito o di ſequire q̃llo iudicamo utile o di fugire el contrario: Et q̃ſta cie comune con tutti gli altri aiali. La terza e noiata uegetatiua: laq̃le nutriſce & creſce el corpo & ĩgenera unaltro ſimile a ſe. & q̃ſta cie comune non ſolo con gli altri aiali: ma anchora con le piãte pare che lui che ſuccide habi pduto pria la pte rationale: laq̃le non ſolamente ſecondo eprecepti theologici: ma ãchora ſecondo la philoſophia platonica ciuieta che non cacciamo laia dal corpo: el q̃le dio gli ha dato i cuſtodia: Ma la rẽdiamo q̃do e addomãdata a chi la creo. Dipoi ãchora la ſẽſitiua mediante laquale non ſolo lhuomo: ma ogni uil uermine fugge lamorte. Adũque non gli rimanendo ſe non la uegetatiua: laquale e coſſi nele piãte: come i noi e iuſta coſa che ſi tramuti i piãte. Et pone non piãta fructifera: pche tal morte non pduce fructo ne di fama: come q̃gli che per ſalute dela patria ſono giti a uolontaria morte: come edecii & molti altri. Ne anchora di ſalute come a innũerabile turba di martyri: equali p hauere uolontariamente ſopportato crudeliſſima morte hanno aquiſtato eterna uita. Ne anchora ha rami ſchietti o belle frondi: cioe non e dilecteuole o amena: ne diricta & ſinciera mente. Ne dalchũa buona demoſtratione. Ma nera: ilche ſignifica merore & dolore: piena di torture: cioe di molti pẽſieri & opere: & di ſtechi: cioe dacerrimi ſtimoli & rimorſi di conſciẽtia: equali conducono a tale diſperatione. Et certo e marauigliola fictione in queſto luogho: perche non ſolamẽte quella exprime optiamente le proprieta di queſto uitio: ma anchora non ſi parte da ſacri ſcriptori. Onde Salomone ne lo ecc eſiaſte. Ne extollas te i

from AQUINAS *to* ATWOOD

Celebrating gifts in Italian Studies to the University of Toronto Library, 1890–2003

by Robin Healey

An exhibition in the
Thomas Fisher Rare Book Library
University of Toronto

29 September – 19 December 2003

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Frontispiece: Dante Alighieri. *Commedia.* 1491. *Inferno.* Canto XIII. (Case 1)

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DELL'ADAMO. 13

SCENA TERZA.

Sathan, Belzebù, Lucifero. 6

A La luce, à la luce, alziam le fronti
Coronate di corna per l'altero,
E generoſo cor, che'l petto accoglie:
Soffrir dunque dourem cotanto oltraggio?
Nè ſpiccherem con queſta mano armata
D'acuto artiglio sù dal Ciel le Stelle?
E'n ſegno di vittoria
Giù nel Tartaro oſcuro
Non farem fiammeggiar la Luna, il Sole?

Pur

Giovanni Battista Andreini. *L'Adamo.* 1613. Satan, Beelzibub, Lucifer (Case 6).

PREFACE

The study of Italian literature and history has been a prominent feature of the curriculum of the University of Toronto for more than one hundred and fifty years. The teaching and research programmes have been supported by the collections of the University Library, and the Thomas Fisher Rare Book Library is especially proud of its holdings in this field. As Robin Healey so ably demonstrates in this exhibition and catalogue the strength of our collections has depended, to a considerable extent, on the beneficence of our donors, individual, corporate and governmental, who have contributed both the books and manuscripts and the funding for over a century.

This exhibition also conveys the truly breath-taking array of subjects which can be comprehended by an imaginative curator whose expertise can open up a single academic discipline. Here we see the tangible results of literature and history, science and medicine, economics, architecture, political science, theology, philosophy, and a host of other areas of human interest, conveyed to us through the medium of the book. The logical extension of our contemplation of these artifacts; their conception, production, distribution and reception is a recognition of the history of the book itself, a new academic discipline now firmly established at the University of Toronto.

Aquinas to Atwood is also a celebration. It celebrates our wonderful collections, but, more importantly, it recognizes the importance of the generosity of our donors over the past century. Enlightened philanthropy has given these collections their strength and that tradition will continue into the future.

On behalf of the Thomas Fisher Rare Book Library, I would lilke to thank the Italian Cultural Institute of Toronto and the Friends of the Fisher Library for funding this catalogue.

Richard Landon
Director, Thomas Fisher Rare Book Library

Libreria Piccolomini. Enea Silvio Piccolomini (later Pope Pius II) crowned Poet Laureate (see Case 8).

Aquinas to Atwood

an Introduction

Very many of the great libraries of the world owe their beginnings to the generosity of the men and women who founded them, provided them with buildings, established their collections, and endowed their maintenance. The founders' aims may seldom have been entirely altruistic, but their achievements endure, and the libraries continue to support learning into this twenty-first century. The Bibliothèque nationale, the oldest national library in the world still in existence, was based on the collections of the kings of France from the reign of Charles V (1364-1380). The Piccolomini Library of Siena Cathedral [see Case 8] was commissioned by a Piccolomini cardinal (who later reigned as Pope Pius III for one month in 1503) to honour his relative Pope Pius II, Enea Silvio Piccolomini [see Case 1], and the Piccolomini family. Sir Thomas Bodley was fifty-three years old when he wrote to Oxford University in 1598, offering to restore the library at his own expense, a task which was to occupy him to the end of his life, in 1613. Sir Hans Sloane (1660-1753) was the greatest collector of his time, "not only of books and manuscripts, but of pictures, prints and drawings, coins and medals, 'antiquities, viz, urns, instruments etc', seals, gems, specimens of minerals, insects, shells, fish, birds and animals, and (most of all) plants." (*Treasures of the British Library,* 1999: 14) Sloane wanted to see his collection pass into public possession, and in his will "he determined to create the institution that would best preserve what he had put together, appointing trustees to see that his purpose was achieved" (*ibid.:* 17). Thus the establishment of the British Museum was safeguarded. In his preface to *Treasures of the British Library,* Nicolas Barker writes:

> Unlike those of a museum or gallery, the treasures of a great library are not easily defined. There are a number of reasons for this lack of focus. One is size: libraries count their contents by the thousand, where pictures and other artefacts are numbered singly. Another is their intrinsic nature: a picture may turn its face towards you (though

> you may have to look elsewhere to penetrate its meaning), while a book remains hidden within its covers. Lastly, and most important, books, even the grandest, are only the means to an end. They gain, individually, from the company they keep: in a large library with a long history each book has an added value as part of a still greater whole. Beyond this again is the use made of books: their real existence is in what their readers make of them (1999: 11).

Libraries are created and maintained at some personal cost. In 1838 the magnificent theological library of Leander van Ess was purchased in Germany by the new and impoverished Union Theological Seminary of New York, underwritten by a loan from the president of the seminary, Dr. Thomas McAuley. The seminary survived, and thrived, and the treasures of the van Ess collection were seen in the Thomas Fisher Library in 1997 (*'so precious a foundation,'* 1996: 7, 15). Sir Daniel Wilson was 74 years old and President of the University of Toronto at the time of the Valentine's Day fire of 1890, and worked tirelessly on the organization for the restoration of the main university building (now University College), and on the planning of the new library building (now part of the Gerstein Science Information Centre). In mid-February, 1892, he wrote in his diary:

> I was staggering under a burdensome load ... and a little pause and rest was as water to the desert wanderer under tropical skies. But alas Mr. A. Stavely Hill Q.C., M.P., treasurer of the London Committee for the restoration of the University Library announced his coming. I had to give up my holiday walk to him. A wretched day of chill rain spent with him in inspecting the new library building was the origin of what ended in congestion of the lungs, and nearly made an end of me.

It did, in truth, make an end of him: he never fully recovered from his illness, and died in August 1892, two months before the new library building came into use (*Evolution of the Heart,* 1992: 9).

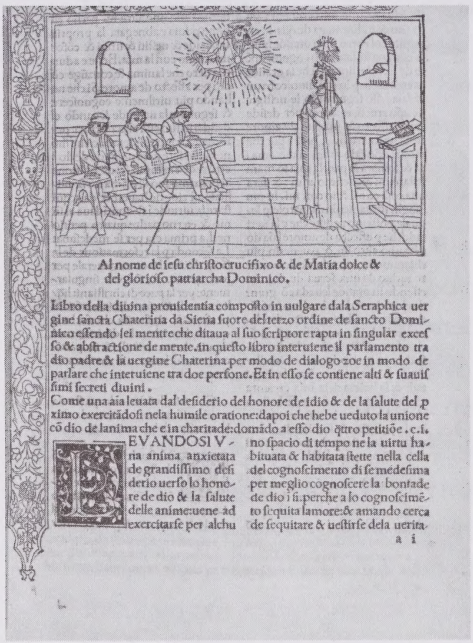
This exhibition is a celebration of gifts in the area of Italian studies to the University of Toronto Library from the beginning of the re-creation of the collections after the disastrous fire of 1890, and the design of a building to house them. The books shown lead us through the last 112 years from Piranesi's lavish volume of prints, donated in 1890 [Reading Room Double Case], and forward to the present day, marked by Mary Melfi's gift of the Italian translation of her *Infertility Rites* [Case 8], and on towards the fast approaching acquisition of the Library's ten millionth book.

The main body of the exhibition leads us literally — if by diverging paths and with many digressions — from Aquinas to Atwood. The first book in the first case is a part of a 1478 Venetian edition of the *Summa* of Saint Thomas Aquinas, itself part of the stunning gift of the philosophy collection assembled by Michael Walsh, which will have its own deserved exhibition beginning in January, 2004. The last book in the final case is the 2001 Italian translation of *The Blind Assassin,* the gift of the author as part of her continuing enrichment of the Fisher Library's Margaret Atwood papers, and its collection of her publications in all editions and languages. These gifts illustrate two of the paths by which the collections of the Thomas Fisher Rare Book Library grow. A great and prolific writer covenants to deposit her papers, manuscripts and books with the Library; and a brilliant and determined collector enhances the Library with the material fruits of his years of effort. But gifts come in many more ways: sometimes as a single book, such as John Cambridge's copy of Antonio Scaino's *Trattato del giuoco della palla* (1555), given in 1997 [Reading Room Corner Case]; sometimes as the rare items in the body of a large bequest such as the Italian studies collection of Professor Gilbert Bagnani in 1985; sometimes as the unanticipated gift of a collection full of rarities, such as the Polish and Italian collection assembled by Count Emeryk Hutten Czapski, and donated by his nephew Karol Godlewski and family in December, 2001, which includes among its treasures Italian imprints held nowhere else in North America. A brief biography of Count Czapski appears in the latest issue of *The Halcyon,* the newsletter of the Friends of the Thomas Fisher Rare Book Library (Czubic 2003: 8-9).

Gifts come from the living, for instance the magnificent collection of the pre-eminent Galileo scholar Professor Stillman Drake, contributed over many years (and still growing after his death under the care of his wife Florence), or as the result of a bequest, for example the 1500 printed books and pamphlets on the history of paediatrics, painstakingly assembled by Dr. T. G. H. Drake, a prominent Toronto paediatrician (and the developer of Pablum). Collections can also be built as a result of competitive grants — in essence, a mediated gift from us all — awarded by government agencies such as the Canada Council [see Zonca, Case 5], or the Humanities Research Council [for three of the librettos in Case 6].

Among the most useful forms of gift is the endowment, created either as the result of a bequest, like that of Professor Milton A. Buchanan (Chair of the

Department of Italian and Spanish from 1916 to 1946, who had already given his own considerable collection of Italian literature and literary studies on his retirement) which established the Buchanan Funds for Spanish and Italian in 1965, or by gift, like the exceptionally generous contribution from the family of Professor Emilio Goggio (who taught in the Department for forty years, and who succeeded Buchanan as Chair in 1946) in his memory, and in memory of his wife Emma, in 1997. The great advantage of an endowment is the it is truly 'the gift that keeps on giving.' Each year the incomes from the Buchanan Italian Fund and the Emilio and Emma Goggio Fund for Italian Studies enable me to buy Italian books, chiefly of antiquarian interest, which would otherwise be beyond the Library's ability to purchase. The evidence is in the exhibition, where the bequest of Buchanan is acknowledged for books in five cases, and the gift of the Goggio family in seven.


Al nome de ieſu chriſto crucifixo & de Matia dolce & del glorioſo patriarcha Dominico.

Libro della diuina prouidentia compoſto in uulgare dala Seraphica uer gine ſancta Chaterina da Sieña ſuore del terzo ordine de ſancto Domenico eſſendo lei mentre che ditaua al ſuo ſcriptore rapta in ſingular exceſſo & abſtractione de mente. In queſto libro interuiene il parlamento tra dio padre & la uergine Chaterina per modo de dialogo zoe in modo de parlare che interuiene tra doe perſone. Et in eſſo ſe contiene alti & ſuauiſſimi ſecreti diuini.

Come una aia leuata dal deſiderio del honore de idio & de la ſalute del proximo exercitādoſi nela humile oratione: dapoi che hebe ueduto la unione cō dio de lanima che e in charitade: domādo a eſſo dio altro petitiōe. c. i.

EVANDOSI Vna anima anxietata de grandiſſimo deſiderio uerſo lo honore de dio & la ſalute delle anime: uene ad exercitarſe per alchuno ſpacio di tempo ne la uirtu habituata & habitaua ſtette nella cella del cognoſcimento di ſe medeſima per meglio cognoſcere la bontade de dio i ſi. perche a lo cognoſcimēto ſequita lamore: & amando cerca de ſequitare & ueſtirſe dela uerita.

a i

Catherine of Siena. *Dialogo.* 1483. (Case 1)

As the chronological list of donors demonstrates, while all of the books in the exhibition are of Italian interest, the people who gave them, or who gave the gift that made their acquisition possible, reflect a diversity of backgrounds — as is only appropriate to Canada, and in particular to Toronto, our most ethnically diverse of cities. Year by year the collections of the Thomas Fisher Rare Book Library grow through the generosity of the donors (ninety-five of them in 2002) of gifts-in-kind, of books, periodicals, pamphlets, prints, broadsides, photo albums, manuscripts, collections of papers, and editorial and publishing archives, with materials in English, French, German, Hebrew, Italian, Polish, Portuguese, Slavic languages, Spanish, and Yiddish, and a rich haul of Canadiana.

As our visiting scholars are well aware, the Italian collections of the Fisher Library and the Roberts library are the equal of any in North America. They are the fruit of decades of collecting by Italianists at Toronto and elsewhere —

Bagnani, Buchanan, Corrigan, Stillman Drake, Noce, Olnick, Shaw, and the rest — who then gave or bequeathed their collections to the Library. They are the result of over a century of acquisitions by succeeding generations of librarians at the University, sustained by the University's continuing support for the acquisitions budget. They are the result of the creation of endowed funds by Milton A. Buchanan, and the family of Emilio and Emma Goggio. And they are the result of the generosity of hundreds of individual donors who had books or collections of Italian interest, and who gave them a permanent home in Toronto. It was easy to find the books, the gifts, which make up this exhibition; it was less easy to decide what could be included, and what might have to wait for another exhibition. For the generosity of our donors will make it possible to mount many exhibitions of Italian materials from the Library's collections, and never show the same book more than once, unless by the curator's conscious choice. This is the rich legacy of gifts in Italian studies to the University of Toronto Library, 1890-2003.

A note on the arrangement of the exhibition and the catalogue

The arrangement of the exhibition is broadly topical, though the topic treated in each of the cases might be broad, or narrowly circumscribed. Case by case, the touchstone could be genre — poetry, music, science writing — or the nature of the books themselves — incunabula, modern books, small books — or catholic or specific historical incident — the wars against the Turks, church and politics in early seventeenth-century Venice, the University of Toronto fire of the 14th of February, 1890. The criterion is that the books, prints and manuscripts shown shall have come to the Library as gifts, whether individual or institutional, or as the fruit of gifts, of bequests, endowments, and grants. The few exceptions are the documentary pieces, such as the first accessions book for the re-established university library. The nature of the Thomas Fisher Library (itself named in recognition of a gift) as the home for rare books and special collections, and the exhibition's focus on books and topics of Italian interest, have governed the selection of each piece. If the curator has allowed his own interests and involvement in the development of the Library's collections to guide specific choices, he begs the reader's indulgence.

A point of some interest which became more and more obvious as the materials for the exhibition came together was that the writers and patrons — men and women, poets, scientists, churchmen, nobles — seemed to know their contemporaries. We can follow the links among Bembo, Lucrezia Borgia, Aldus Manutius, Castiglione, Raphael, Vittoria Colonna and Michelangelo in the first half of the sixteenth century; among Bellarmino, Sarpi, Boccalini, Galileo, Fabricius ab Aquapendente, Urban VIII, De Dominis, James I of England, Alessandro Piccolomini and Stefano della Bella in the first half of the seventeenth century; and Borelli, Maria Christina of Sweden, Filicaia, Maria Casimira of Poland, Domenico Scarlatti, the *Accademia dei Lincei,* and Agostino Scilla in the later seventeenth and early eighteenth centuries. I have frequently taken the opportunity to draw attention to these links by cross-references from one case to another. One should remember that the population of the territories now comprising Italy was only around 11 1/2 million during this period, and that only the largest cities — Milan, Naples, Venice — had more than 80,000 inhabitants in 1550, or more than 100,000 inhabitants — Milan, Naples, Venice, Rome — in 1650.

Nicolas de Nicolay. *Le navigationi et viaggi, fatti nella Tvrchia.* 1580 (Case 3).

Apart from that which can be found in the books themselves, most of my information has come from the reference works and monographs listed in the bibliography. Any originality in the exhibition is based on the wonderful breadth of material available in the Thomas Fisher Rare Book Library, and on the groupings of material and links among people that emerged as part of the process of putting the exhibition together. I have benefited in particular from the help and advice of Richard Landon, Anne Dondertman, Luba

Frastacky, Sandra Alston, and my graphic designer for, now, three catalogues since 1989, Veronica Fisher. My particular thanks are due to Anne for allowing me to browse through the collections in search of serendipitous connections — a process recommended by such eminences as Umberto Eco. Brief unattributed translations from Italian are usually my own.

At the beginning of printing the now universal title-page had yet to evolve. Printed works just began (with an incipit), and information about the printer and his work followed the end of the text (explicit) in a colophon. Abbreviations commonly used in the manuscript era were carried over into the early printed book [see, particularly, Case 1]. During the sixteenth century, title-pages became more elaborate, and many included essential information about the contents, dedication, sponsorship, and production of the book. For this reason, I have occasionally supplemented basic author/title/publisher information with quasi-facsimile transcriptions of title-pages, added title-pages and section-titles, and colophons. Such transcriptions, developed by descriptive bibliographers, denote line-endings by a vertical line, follow variations in typography (roman, italic, black-letter, etc.), record punctuation and capitalization, and attempt to record or reproduce special characters, subscripts, superscripts, and the use of colour (typically, the use of red for emphasis). Frames, ornaments, rules, and printer's devices are noted, described and, where possible, identified. Engraved title-pages, common in the seventeenth and eighteenth centuries, are best described, bibliographers agree, by the printing of facsimiles (photographed or, lately, digitized). While the Caslon font provides a satisfactory long 's', even the most prescriptive of descriptive bibliographers acknowledge that variations in size of type, ligatures, and different forms of the ampersand are, for practical purposes, best neglected. My purpose is simply to convey something of the character of the presentation of the book.

Robin Healey

corpus colorat. ¶ Tristicia non facit aliq̃ corporale nocumẽtũ. ¶ Ꝑ.Si facit aliq̃ corporale nocumentũ:hoc nõ est nisi inq̃ntus habet corpalẽ trãsmutationẽ adiũctã. ⁊ corpalis trãsmutatio iuenit̃ in omnib⁹ animepassionib⁹:vt ꝯ dictũ est.ergo non magis tristicia q̃ alie aie passiões corpori nocet. ¶ Ꝑ.phus dicit in. 7⁹ ethicoꝝ.q̃ ire ⁊ concupiscẽtie quibusdã insanias faciunt: qõ videt esse maximũ nocumentũ: cuius ratio sit excellentissimũ coꝝ que sunt in homine. desperatio etiã videt esse magis nociua q̃ tristicia cum causa tristicie sit. ergo tristicia nõ magis nocet corpori q̃ alie animepassiones. ¶ Sed contra est quod dicitur Prouer.17⁹ Animꝰ gaudens etatem floridam facit: spiritus tristis exsiccat ossa. Et Prouer. 25. Sicut tinea vestimento ⁊ vermis ligno: ita tristicia viri nocet cordi. Et Eccl.38⁹ A tristicia festinat mors. ¶ Rꝰ Dicendũ q̃ tristicia inter oẽs animepassiones magis corpi nocet.cuiꝰ ratio est. q̃a tristicia repugnat bũane vite q̃tũ ad speciẽ motus sui: ⁊ non solũ quãtus ad mẽsuraꝝ seu quãtitatẽ: sicut alie aie passiones. Cõsistit enim bũana vita in quadã motiõe que a corde in cetera mẽbra diffunditur: que quidẽ motio pocenit nature bumane ꝺm aliquã determinatã mensuraꝝ. Si ergo ista motio ꝓcedat vltra mensurã debitã:repugnabit bũane vite ꝺm quãtitatẽ mensurã:non autẽ ꝺm similitudinẽ speciei Si aũt impediat ꝓcessus hꝰ modi motionis repugnabit vite ꝺm suã speciẽ. Est autem attendendũ in omnib⁹ aie passionib⁹ q̃ trãsmutatio corpalis que est in eis materialis:est cõformis ⁊ ꝓportionata motui appetitus q̃ est formalis: sicut in omnib⁹ mã ꝓportionat forme. Ille ergo anime passiones que importãt motuꝝ appetitꝰ ad ꝓsequendũ aliq̃d : nõ repugnãt vitali motioni ꝺm spẽm: ⁊ possunt repugnare ꝺm q̃ntitatẽ: vt amor: gaudiũ: desideriũ ⁊ hꝰ modi. ⁊ ideo ista ꝺm speciẽ suam iuuãt naturã corporis. ⁊ ꝓpter excessuꝝ possunt nocẽ. passiones autẽ que importãt motuꝝ appetitꝰ auꝝ fuga vl retractatiõe quadã:repugnãt vitali motiõi nõ solũ ꝺm quãtitatem: ⁊ etiam ꝺm speciẽ motus. ⁊ ideo simpliciter nocent: sicut timor ⁊ desperatio: ⁊ ꝓe omnibus tristicia:que aggrauat animũ ex malo ꝓsenti: cuiꝰ est fortior impssio q̃ futuri. ¶ Ad ꝓmuꝝ q̃ dõ. q̃ q̃a alia nãliter mouet corpus:spũalis motus anime naturaliter est causa trãsmutatiõis corpalis .nec est simile de spũalibus intentiõibus : que nõ habẽt nãliter ordinem mouẽdi alia corpora que nõ sunt nata moueri ab anima. ¶ Ad secundum dõ. q̃ alie passiones habent trãsmutationẽ corpalem cõformẽ ꝺm suam speciẽ motiõi vitali. sed tristicia ꝓtrariam vt dictũ est. ¶ Ad tertiũ dõ. q̃ ex leuiori causa impedit vius ratiõis q̃ corrũpatur vita:cuius videamꝰ multas egritudines vius rõnis tollẽ q̃ nõdũ adimũt vitã: et tñ timor ⁊ ira marie nocumentũ corpale afferũt ex ꝓmixtiõe tristicie,ppter absentiam etꝰ qõ cupit. Ipsa etiã tristicia q̃ndoq̃ rationẽ aufert.sicut patet in his qui,ppter dolores i melancoliã vel i maniã incidũt.

¶ Questio. xxxviij.

Einde cõsi/

derãdum est de remedijs doloris seu tristicie. ⁊ circa hoc querũtur q̃nq̃. Primo vtrũ dolor vel tristicia mitigetꝰ p quãlibet delectationẽ. 2⁹ vtrũ mitigetꝰ p fletũ. 3⁹ vtrũ p ꝓpassionẽ amicorũ. 4⁹ vtrũ p ꝺtemplationẽ veritat̃. 5⁹ vtrũ p somnũ ⁊ balnea.

D primum sic

ꝓcedit. Videt q̃ ñ q̃libs delectatio mitiget quẽlibet dolorẽ seu tristiciã. nõ. n. delectatio tristiciã mitigat nisi inq̃tũ ei cõtrariat. medicine. n. sũt p cõtria: vt dicit 2⁹ ethicoꝝ. ⁊ ñ q̃libet delectatio cõtrariat cuilibet tristicie: vt ꝺ dictũ ẽ. q̃ nõ q̃libet delectatio mitigat q̃libet tristiciã. ¶ Ꝑ.illud qõ causat tristiciã nõ mitigat tristiciã. sed aliq̃ delectatiões causant tristiciã. q̃a vt dicit in 1⁹ ethicoꝝ. Malꝰ tristat q̃m delectatꝰ est. nõ ergo oĩs delectatio mitigat tristiciã. ¶ Ꝑ. Augꝰ dicit in 4⁹ sol.q̃ ipe fugit de patria

Saint Thomas Aquinas. *Summa theologicae: pars secunda: prima pars.* 1478.

INCUNABULA

case 1

SAINT THOMAS AQUINAS (1225?-1274). *Summa theologicae: pars secunda: prima pars.* Venetiae: Franciscus Renner de Heilbronn & Petrus de Bartua, 1478.

COLOPHON: Explicit prima ꝑs ſecunda ꝑtis ſacre theo | logie doctoris examij & luminis eccleſie p̃/ | clariſſimi ſancti Thome de Aq̃no ordinis | fratrũ p̃dicator: Impſſa Venetijs ꝑ Frã | ciſcu$_3$ de Heilbrun & Petrum de Bartua | Anno domini. M.cccc.Lxxviij:

Gift of Michael Walsh in 1999.

SAINT THOMAS AQUINAS (1225?-1274). *Secunda secundae partis Summe theologie.* Nurnberg: Per Anthoni Koberger, 1496.

Gift of Ronald G. Peters in 1995.

It is a sign of the great importance of Thomas Aquinas in the Church of the Renaissance that so many editions of his works were printed in the time of incunabula, before 1501. The Fisher Library holds seven Aquinas incunables, of which four are editions or partial editions of the *Summa theologiae* (composed 1265 or 1266-73; incomplete), one of the *Summa contra gentiles* (composed between 1258 and 1264), one of the *Scriptum super IV libros Sententiarum* (composed 1254-56), and a commentary on Aristotle, *Commentum in libros politicorum Aristotelis* (probably a late work). The four oldest editions, all from the 1470s, are from the philosophy collection donated by Michael Walsh. The Library also holds more than twenty sixteenth-century editions of works by Aquinas, and there are many more early editions in the holdings of the college libraries and of the Pontifical Institute for Mediaeval Studies' library.

Thomas was born into a noble family, distinguished in the service of Emperor Frederick II during the civil strife in southern Italy between the papal and imperial forces (the family's lands were on the boundary of the disputed area). Thomas was sent as a boy to the nearby monastery of Monte Cassino, but was forced to move on to the University of Naples, recently founded by the emperor, when Frederick expelled the monks because they were too obedient to the pope. His family hoped that he would rise to a position of power in the local Church, to their advantage, but Thomas decided to join the new order of Friars Preachers, or Dominicans. His superiors decided to send him to Paris, but on the road he was abducted by order of his parents, who hoped to dissuade him from remaining with the Dominicans. Thomas held out for over a year, but was finally able to go to Paris in the autumn of 1245, at about twenty years of age. There he studied under Albertus Magnus, whom he followed to Cologne in

1248. He returned to Paris in 1252 to prepare for the degree of master of theology. He received the *licentia docendi,* the license to teach in 1256, and thereafter taught alternately at the University of Paris and in Italy. Thomas was caught in the dispute between the followers of Averroës, (the outstanding representative of Arabic philosophy in Spain and great commentator and interpreter of Aristotle), and Aristotle's Augustinian critics. When radical Averroism was condemned in 1270, Thomas was discredited. From the late 1250s and into the 1270s Aquinas worked on the treatises that were later incorporated into his two great *Summae,* his summaries of human knowledge. The *Summa contra gentiles* (1259-64), *On the Truth of the Christian Faith,* defends the truth of the Christian faith against the pagans by making clear the distinction between the realms of reason and of faith: reason seeks knowledge from experimental and logical evidence, while faith seeks understanding through revelation, but uses the knowledge provided by reason. Thus they can never be in conflict, and both come from and reveal God as the source of all truth. The *Summa theologiae* seeks to summarize all that is known about God and man from the sources of both reason and faith. They were presented as integral introductions for the use of beginners, in the form of a series of questions or problems which Aquinas then discusses. The 1478 *Summa* is open at the thirty-eighth question of the First Part of the Second Part,"Of the remedies of sorrow or pain." Thomas writes:

> We must now consider the remedies of pain or sorrow: under which head there are five points of inquiry: (1) Whether pain or sorrow is assuaged by every pleasure? (2) Whether it is assuaged by weeping? (3) Whether it is assuaged by the sympathy of friends? (4) Whether it is assuaged by contemplating the truth? (5) Whether it is assuaged by sleep or baths? (1947, 1: 753)

Thomas lists objections to each of these points, then marshals his contrary arguments, and replies to the objections, concluding that pain and sorrow are indeed assuaged by all these things.

Thomas also wrote commentaries on the Testaments and other works, accounts of disputed questions, and many minor works, including a treatise on rational government, *De regimine principum* (1266), clarifying that in the administration of justice, juridical investigations and procedures must replace the fanatical recourse to ordeals and to "judgements of God." As a poet he wrote some of the most gravely beautiful eucharistic hymns in the church's liturgy. Though he was embroiled in difficulties during the theological renewal in the thirteenth century, Thomas Aquinas was canonized a saint in 1323, named Doctor of the Church in 1567, and proclaimed the protagonist of orthodoxy during the modernist crisis at the end of the nineteenth century.

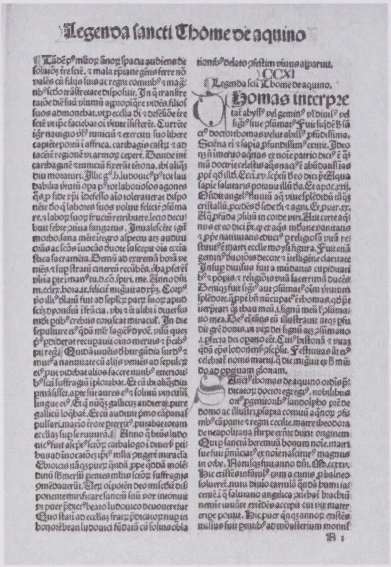
SAINT BONAVENTURE (ca. 1217-1274). *Apologia pauperī sancti Bonauenture.* [Cologne: Johann Koelhoff, the Elder, ca. 1485].

Gift of Professor Ralph G. Stanton in 1997.

Bonaventure was a somewhat older contemporary of Aquinas, and an opponent of the Aristotelian current of thought, including the teachings of Thomas. Bonaventure, a Franciscan friar, had been a friendly colleague of Thomas at Paris. A mystic as well as a theologian and scholastic philosopher, he placed more emphasis on faith and less on reason than Aquinas, and is best known for his *Itinerarium mentis in Deum* (1259), *The Journey of the Mind to God,* in which he explains that the direct contemplation of God is the goal of all the arts and sciences, and that philosophy's task is to discern intimations of God first in the external world, then in the soul itself, which is the image of God, and thus to prepare the mind for its ultimate mystic union with God. In his works *On Evangelical Perfection* and *Letter to an Unknown Master* (both 1254-55) he responds to the arguments of the secular masters of Paris that the poverty promoted by the mendicants was against gospel teaching and subverted church authority. Bonaventure argues that humility itself is the foundation of evangelical perfection, that is, that a life of poverty, chastity, and obedience conformed to the love of Christ. The pope, Alexander IV, sided with the mendicants. A further assault on mendicancy by Gerard of Abbeville in 1269 provoked Bonaventure to respond with his *Apology for the Poor,* or *Defense of the Mendicants* (the main text in the collection shown here), in which he marshals tradition, canon law, ecclesiastical decrees, the example of the saints, and the authority of Scripture as he constructs his defense around the Franciscan Rule of 1223. At around the same time he wrote *On the Reduction of the Arts to Theology,* also included in this collection, in which he expresses his synthesis of retracing all knowledge and philosophy to a Christian wisdom-theology based on Scripture.

In 1257, at the age of forty, Bonaventure was elected the seventh general minister of the Franciscan Order. Upon resigning from his academic post in Paris, he preached his powerful sermon *Christ the One Teacher of All.* His election changed his life and career. He dedicated his efforts to the office of general minister to over 30,000 brothers, suffering deep internal divisions regarding the practice of Francis's ideals, especially regarding poverty. He held the office for the remaining seventeen years of his life, until he was nominated cardinal by Gregory X in preparation for the Second Council of Lyon. In 1273 Bonaventure had made his last journey to Paris, where he delivered a series of lectures expressing his final synthesis, the *Collations on the Six Days.* His message was unambiguous: Christ, not Aristotle, is the metaphysical centre for all understanding and wisdom. His insights and associations are veiled in a fusion of analogical and scriptural symbolism, making the *Collationes* a unique masterpiece of mystical theology.

Bonaventure died in Lyon two days before the end of the Council. He was buried on the same day in the Franciscan Church at Lyon. The formal announcement of the Council stated: "At the funeral there was much sorrow and tears; for the Lord has given him this grace, that all who saw him were filled with an immense love for him." He was canonized in 1482, and made the sixth Doctor of the Church in 1588.


Legenda sancti Thome de aquino

CCXI

Legenda sci Thome de aquino.

THOMAS interpr

JACOBUS DE VORAGINE (ca. 1229-1298). ***Legenda aurea sanctorum sive Lombardica historia.*** **Argentine [Strasbourg]: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1490.**

COLOPHON: Expliciũt quorũdam | ſanctor⁹ legẽde adiũcte poſt Lombardica$_3$ | hiſtoriã. Impreſſe Argẽtine Anno domiɛ | ni. Mccccxc. Finiter altera die aſſumptiõs | Marie.

Bequest of the Rev. Canon Henry Scadding in 1901.

Jacobus de Voragine, a younger contemporary of Thomas Aquinas and Bonaventure, was a Dominican with a reputation throughout northern Italy as a preacher and theologian. He was twice provincial of the order for Lombardy. From 1292 until his death he was archbishop of Genoa, and made great efforts, ultimately unsuccessful, to stop the continuous warfare in Genoa of the local Guelphs (the party of the pope) and Ghibellines (the party of the emperor). His major work, the *Golden Legend,* is a collection of saint's lives, of accounts of events in the life of Christ and of the Virgin Mary, and of information about holy days and seasons, the whole arranged as readings (*legenda*) for the church year. Immensely popular in the Middle Ages, it was translated into many western European languages and gradually much enlarged, so that the edition of 1490 shown here includes a life of Aquinas. Michael Ott, writing in the original edition of the *Catholic Encyclopedia,* says:

> If we are to judge the "Golden Legend" from an historical standpoint, we must condemn it as entirely uncritical and hence of no value, except in so far as it teaches us that the people of those times were an extremely naïve and a thoroughly religious people, permeated with an unshakeable belief in God's omnipotence and His fatherly care for those who lead a saintly life.
>
> If, on the other hand, we view the "Golden Legend" as an artistically composed book of devotion, we must admit that it is a complete success. It is admirably adapted to enhance our love and respect towards God, to foster our devotion toward His saints, and to animate us with a holy zeal to follow their example. The chief object of Jacopo de Voragine and of other medieval hagiologists was not to compose reliable biographies or to write scientific treatises for the learned, but to write books of devotion that were adapted to the simple manners of the common people. (1907, VIII: 262)

By 1500 over 70 Latin editions of the *Golden Legend* had been printed, together with translations into Dutch, English (William Caxton's translation, printed

in 1483, was one of the first books printed in English), French, German, Italian, Low German, Spanish, and Bohemian. There are many illustrated editions, but the miraculous stories the *Golden Legend* contains and its lack of historical perspective rendered the book unacceptable at the Reformation and after the rise of the new learning, so that it went completely out of fashion. *The New Catholic Encyclopedia* gives the work and its author a brief paragraph each.

Jacobus also wrote the *Chronicon genuense,* a valuable source for Genoese history to 1296, and a collection of over 300 sermons. He was beatified in 1816, principally for his work as a peacemaker between the Guelphs and the Ghibellines.

DANTE ALIGHIERI (1265-1321). *La commedia.* Vinegia: Petrus de Plasiis, Cremonensis, dictus Veronensis, 1491.

INCIPIT: CANTO PRIMO DE LA PRIma cantica o uero comedia del diuino Poeta Fiorentino Dante Ale | ghieri. Capitulo. I.

COLOPHON: E impreſſo in Vinegia per Petro Cremoneſe dito Veroneſe : Adi. xviii. di nouẽbrio. M.cccc.Lxxxxi. | emendato per me maeſtro piero da fighino dellordine de frati minori.

Gift of Milton A. Buchanan in 1950.

While it is not possible to gauge with any accuracy the English-speaking readership for Dante, or more particularly, for the *Comedy,* a simple search of a large bibliographic database or a listing of books in print demonstrates that any potential reader will not lack for translations of the poem or of its individual canticles. Henry Cary's translation (first published in 1814, with a second edition in 1819) is still in print, for example, as is John Ciardi's version (*Inferno,* 1954; *Purgatorio,* 1961; *Paradiso,* 1970), and that of Mark Musa (*Inferno,* 1971; *Purgatorio,* 1981; *Paradiso,* 1984). Recent translations include James Torrens's *Paradiso* (1994), W. S. Merwin's *Purgatorio* (2000), Robert and Jean Hollander's *Inferno* (2000) and *Purgatorio* (2003), and *Infernos* by Ciarán Carson, Anthony M. Esolen, and Michael Palma (all 2002). The 1995 Nobel Laureate for literature, Seamus Heaney, tackled parts of the *Inferno* years before he turned to *Beowulf.* Obviously, the *Comedy* presents a challenge that many poet / translators wish to take up, and that their publishers are willing to fund.

Libraries at the University of Toronto hold well over 100 editions of the *Comedy,* the earliest of which is shown here. As well as the Italian and English editions the libraries have translations into Catalan, French, German, Latin, Russian, Spanish, Urdu, and a number of Italian dialects, together with 600 books on the *Comedy* itself, and at least a thousand more on Dante. In English alone, Robarts has 38 books on Dante published in 2000 or later, including three biographies — by Stephen Bemrose (2000), R. W. B. Lewis (2001), and Robert Hollander (2001) — and *The Dante Encyclopedia* (2000).

tima eta & uicin al fine. Et e opinione ſecõdo alcuni che tante habbino a eſſere lanime beate q̃nti furono glangeli nbegli. Altri dicono che habbino a eſſere tante q̃nti ſono glangeli che ui rimaſono. Accioche el numero nro ſia pi cõ q̃llo de glãgeli. ouer amẽte dicião ſecõdo laquate che dio ſolo ſa el numero de glangeli.

La cieccha cupidigia che uamalia
ſimili facto uha al fantolino
che muor p fame & caccia uia la balia
Et ſia perfecto nel fuoro diuino
alhor tale che in paleſe & in couerto
nõ andera con lui con un camino
Ma pocho poi ſarada dio ſofferto
nel ſancto officio che ei ſara detruſo
la doue ſimon mago e p ſuo merto
Et fara quello da nagna andar giuſo

d Anna la cieca cupidita de glitaliani eq̃li per auaritia & p lambitione facciorono da ſe henrico el q̃le uoleua ridurgli ala uia recta: & ala liberta & fagli ſimili al fantolino elquale bẽche habbi fame per cruccio cacia uia la balia. Et aggiugne che inquel tẽpo fara ſõmo pontefice tale che ne di paleſe ne di naſcoſto non andera pel camino dellompe radoꝛ. impoche cerchera di corrompere italia & di tener la idiſcordia. Queſti e clemente ma dio poco tẽpo patira che ſia nel ſancto officio del põtificato: pche morra & ſara pinto giu allẽferno doue ſono puniti ſimõ mago & eſuoi ſequaci Queſto luogho e deſcripto nel decionono capitulo dellonferno doue mette eſimoniaci i certi pozi ſtrecti col capo diſotto & con le gambe di fuori inſino atanto ch̃ non uiene unaltro condẽnato al medeſimo pozo. & allhora chi uera prima cade al fondo: & chi uien dineuo rimãe con le gambe di fuori. Adunque uerra Clemente al pozo doue nellonferno monſtro che era boniaſtio da nagna ſuo anteceſſore.

CANTO. XXXI. DELA TERTIA CANTICA DIDANTHE.

IN forma adunque dican
dida roſa
mi ſi mao ſtraula militia
ſancta
che nel ſuo ſangue criſto fecce ſpoſa.
Ma laltra che uolando uede & cantta
la gloria di coluichellannamora
& la bẽ ata che la fecce cotantta
Si come ſchiera dape che ſinfiora
una fiata & una ſi ritorna
la doue ſuo labore ſinfapora:
Nel gran fior diſcendeua che ſadorna
di tante fogle & quindi riſaliua
la doue el ſuo amor ſẽpre ſoggiorna

h Auendo gia tractato el noſtro poeta dela celeſtial corte in uniuerſale in q̃ſto trigeſimo primo capitulo la diſcriue diſtinctamente & in particulare a. dũque nel pricipio diſcriue lecto & habito delanime beate & de glangeli. dipoi inuoca la trinita & pone la ſua felicitiſſima contemplatione. nel terzo luogho pone ſãcto bernardo & beatrice ritornare ala ſua ſedia. Nellultimo bernardo gli moſtra lanime beate: & maxime Maria uergine. Ma in q̃ſti primi uerſi epilogando q̃llo che e decto nel pcedente capitulo. dice che la militia ſancta: i. lanime de beati equali hauendo militato nel mondo triomphauono in cielo. Erono in forma di cãdida roſa laquale militia chriſto con la ſua morte ricompero & unilla a ſe: onde fu ſua ſpoſa. Laltra militia. iangelica laquale uede & intende la gloria di dio che lãnamora & la ſua bonta: laquale fecce decti angeli cotanti. ideſt ſi grandi: & ſi nobili: & uedẽdo la canta. ideſt la loda. Queſti angeli diſcẽdeuono nel grã fiore: cioe nela roſa che coſi chiama le ſedie de beati: elquale fiore ſadorna di tãte folie quante ſono epſe ſedie. & da q̃ſte fogle riſaliua adio nel quale lamore loro ſempre dimora: come fanno lape ouero pecchie: laquali dale loro caſſette eſcono ne fiori: & quindi ritornono ale caſſette doue el ſuo labore. ideſt la ſua fatica ſinſapora p che ꝑduce el mele. E certamẽte optima cõparatione tra glangeli & le pecchie pche cõe le pecchie ſono prõpte & preſte nelloro officio itorno al re. Coſi glãgeli nellobſequio di dio. le pecchie ſi dilectono dellodore

Dante Alighieri. *La commedia.* 1491.

It was not always thus. Until the nineteenth century, Petrarch was the Italian poet best known in England, and after him, Ariosto and Tasso. Few British literary figures of the eighteenth century even refer to Dante, and he appears not at all in Addison, Swift, Hume, Fielding, Richardson, Sterne, and Burke, while Horace Walpole dismissed him (though probably without first-hand knowledge) as a "Methodist parson in Bedlam." At the beginning of the nineteenth century essays by Coleridge and Ugo Foscolo (then in self-imposed exile in England) made the English reading public more aware of Dante, and contributed to the success of Cary's translation.

Milton Buchanan (1878-1952), former Professor and chair of the Department of Italian and Spanish, owned this 1491 edition of the *Comedy* for more than 40 years: he has marked the free endpaper "Milton A, Buchanan, University of Toronto, 1908"; a price, £12 / 6 sh. is marked at the bottom of the leaf. It was worth much more when he donated it to the Library in 1950, and a sophisticated copy (that is, in this instance, a book made up with some leaves supplied from another copy) of the same edition sold for £8000 in 1998.

SAINT CATHERINE OF SIENA (1347-1380). ***Dialogo della seraphica uirgine sancta Catherina da Siena della diuina prouidentia.*** **Impressa in Venetia: Per Mathio di Codeca; ad instantia de mestro Lucantonio de Zonta, 1483 [i.e. 1494].**

Purchased with funds from the family of
Emilio and Emma Goggio in 1998.

Catherine of Siena is the third Doctor of the Church represented in this case, though she did not receive this honour until 1970, more than five hundred years after her canonization. In 1939 Pius XII had declared her and St Francis of Assisi the chief patron saints of Italy, and in 1999 she was declared patron of Europe by John Paul II. The saint who was judged worthy of these honours was born Caterina Benincasa, the twenty-third child (a twin) of Jacopo Benincasa, a dyer, and his wife, Lapa Piagenti. Her father helped her in her struggle for the freedom to pursue her vocation as a mystic. Catherine became a Dominican tertiary (a member of a monastic third order who takes simple vows and may remain outside a convent or monastery), and gained a wide reputation for her holiness and her severe asceticism. In Siena she gathered around her a group of friends and disciples, her "family" of spiritual pupils, most of whom were older than she, but who were accustomed to calling her "mother." Kenelm Foster writes, in the *New Catholic Encyclopedia*:

> ... in the little world of Siena, it was inevitable that her personality and influence should arouse some opposition and even slander. She was a saint who mixed fearlessly in the world and spoke with the candor and authority of one completely committed to Christ. At the same time she was a woman, young and with no social position. She was accused of hypocrisy and presumption. At this critical point it was her

> Dominican affiliation that saved her. Summoned to Florence to give an account of herself to the general chapter of the order held there in May and June of 1374, she satisfied the rigorous judges, and her work was given official Dominican protection. The chapter appointed Raymond of Capua (1330-99) as director of Catherine and her followers; from then on he was very closely associated with her activities. (2003, 3: 272-3)

Raymond, her confessor, was eventually to be Catherine's biographer. Catherine's writings, including some 380 letters, 26 prayers, and the work shown here, the *Libro della divina dottrina,* or *Dialogo* were all dictated to her secretaries. This book, though "dictated," shows evidence of careful reworking, expansion and elaboration by Catherine, and contains many passages which also occur in her letters. The record of her ecstatic experiences in the *Dialogo* illustrates her doctrine of the "inner cell" of the knowledge of God and self into which she withdrew.

In the world, she was politically active in the context of the Church. She had some influence as a holy person, and through her Dominican connection, but many of her efforts were in vain, and in the autumn of 1378, under the well-meaning but often harsh and tactless Urban VI, the Great Schism began. Catherine spent the last seventeen months of her life in Rome, where she prayed for the unity of the Church, and worked on the composition of her book. She died, after a seizure, on April 29, 1380.

POPE PIUS II (1405-1464). *De duobus amantibus Euryalo et Lucretia.* [Cologne: Heinrich Quentell, ca. 1495].

TITLE-PAGE: [black-letter] Opuſcula Enee Siluij de du | obus amantibus. Et de reme= | dio amoris. cum epiſtola retra | ctoria eiuſdem Pij ſecũdi ad | quendam Karolum

Bequest of the Rev. Canon Henry Scadding in 1901.

Not all holy men and women are born holy — even Augustine had to struggle against the domination of his sexual nature. Enea Silvio Piccolomini, later Pope Pius II, was born less holy than most, and before he abandoned his dissolute life in 1445, at the age of forty, he had fathered several illegitimate children. He was born near Siena, the son of noble but impoverished parents. Despite these unfavourable conditions he acquired a humanistic education at Siena and Florence by his own efforts. From 1432-35 he was at the Council of Basle (1431-49), initially as the secretary to Cardinal Domenici Capranica, and in 1436 he became an official of the Council, which enabled him to display his brilliance as an orator. Frederick III of Austria noticed him and his exceptional literary flair and invited him to Vienna, where he was crowned imperial poet laureate and became Frederick's private secretary. He also became close friends with Frederick's chancellor, Caspar Schlick, and it is thought that

his novel shown here, *Lucretia and Euryalus,* celebrates Schick's amorous adventures. He also wrote an erotic comedy, *Chrysis.*

In 1445 Enea suffered a serious illness, which led him to change his life and, the following year, to be ordained priest. His devotion to humanism was continued in a large number of works of biography, educational theory, topography, and historical geography. Among those since translated into English are the tract *De curialium miseriis, On the Miseries of Courtiers* (a translation first published in 1513), *De gestis Concilii Basiliensis, The Acts of the Council of Basel* (1967), *De liberorum educatione, On the Education of Children* (1940, 1963), and *De ortu et auctoritate imperii Romani, On the Origin and Authority of the Roman Empire* (2000); a selection from his correspondence was published in 1969. Piccolomini continued his diplomatic career as a churchman, and at the end of 1456, as a reward for successful negotiations with Alfonso V, King of Aragón and Naples, the pope Callistus III made him a cardinal, an honour he had long coveted.

In 1458, at 53, he was elected to succeed Callistus, and chose the name Pius in reminiscence of Virgil's "pious Aeneas." As pope he had one main purpose: to organize a grand crusade to drive back the Turks, who had captured Constantinople in 1453, and who were threatening to overrun the rest of Europe. He summoned the Christian princes to meet in a congress at Mantua in 1459, but got little in the way of support. In 1461 he prepared his *Epistola ad Mahomatem II, Letter to Sultan Mehmet II,* containing a detailed refutation of the Koran, an exposition of Christian faith, and an appeal to Mehmet to abandon Islam, be baptized, and accept the crown of the eastern empire. The letter was never sent, but throws light on Pius's personality and utopian aspirations; the letter was published in Latin and Italian in 1953, and in English in 1990. Again, in 1463, encouraged by the agreement of Venice and Hungary to join forces, he called for a crusade, to begin from Ancona on the Adriatic coast the following summer. Again, when he arrived, he found nearly no one. Two Venetian ships arrived on August 11, but Pius, already seriously ill on his departure from Rome, died during the night of August 14-15. As we will see, Francesco Todeschini Piccolomini later had the Piccolomini Library in Siena Cathedral built as a homage to Pius, his mother's brother, and to the Piccolomini family [see Case 8].

All during his papacy, Pius wrote about the events he had participated in. His voluminous *Commentarii,* or memoirs, were translated into English and published in abbreviated form in 1959 as *Memoirs of a Renaissance Pope.* His scurrilous novel, shown here, had been translated into English as early as 1560.

TROUBLE IN VENICE

case 2

By my count, there are ninety-two books printed before 1900 in this exhibition. Of these, sixty-eight were printed in Italy, and twenty-four in England, France, Germany, or the Netherlands. Of the Italian imprints thirty-five, or a little over half, were printed in Venice. This is hardly surprising: Venice was the earliest important centre for printing in Italy. It should also not be surprising, therefore, that the printed book, that most subversive of artefacts, should be one of the causes of trouble in Venice.

The Roman Catholic church had long had lists of recommended and prohibited books, but it was not until 1559, in the turmoil of the Counter-Reformation movement, and in the time of the Council of Trent (1545-1563), that the first formal *Index Librorum Prohibitorum,* the list of published books that were judged to be harmful and which were to be suppressed, was published by the Sacred Congregation of the Roman Inquisition (it was to go through twenty editions, and was not itself suppressed until 1966). But the Church also wished to censor books in advance of publication in regard to matters of faith and morals — part of the range of topics that were debated and defined at the Council — and it was in this regard that Venice fell foul of Rome.

CONSIDERATIONI
SOPRA LE CENSVRE
Della Santità di Papa Paulo V.
CONTRA
LA SERENISSIMA
REPVBLICA DI VENETIA.
DEL P. M. PAVLO
DA VENETIA
Dell'Ordine de Serui.
Pſal. 108.
MALEDICENT ILLI;
ET TV BENEDICES.
IN VENETIA. M D C VI.
Appreſſo Roberto Meietti.
CON LICENZA DE LI SVPERIORI.

Paolo Sarpi. *Consierazioni sopra le censvre della ... di Venetia.* 1606.

In Venice, in the second half of the sixteenth century, power was shifting from the secretive Council of Ten to *I Giovani,* the New Breed, the representatives of the Venetian face of the Counter-Reformation; patrician, pious, learned, often ascetic, idealistic — and deeply suspicious of the intentions of Rome's ally, the Spanish-Austrian Hapsburg empire, which pressed on Venice from the north and west. The *Giovani* defended the government of Venice against Roman intrusion in its affairs. Garry Wills writes, concerning the *Index* of 1596:

> The Venetian book trade had long been opposed to the various editions of Rome's Index of Forbidden Books, enforced by the Roman Inquisition. The republic also resented these, as challenges to the lay leadership of its own religion of empire. The Roman Inquisition was admitted to the republic only on the condition that Venetian laymen be included in all its deliberations. The republic also used its own (lay-dominated) Inquisition to make the Roman one otiose. Thus the Indexes published in 1549, 1555, and 1559 had little effect in Venice,

where the government suggested, among other things, that the Inquisitors must first buy any books they wanted to burn.

But in the 1660s Venice began cooperating with the Roman Inquisition — for a number of reasons. The bookmen themselves needed Roman authorization to print profitable liturgical and other texts, and they smarted from the boycotts of their wares in Roman-controlled territories. The Republic needed Roman help in various endeavors. But, principally, Venice was as wary of Protestantism, the main target of the Index, as was Rome. The reformers, after all, attacked the cults and saints, the ceremonies and symbols, of Venice's religion of empire. Nevertheless, the Venetians kept up a show of independence by doing much of what Rome wanted under its own authority, by ameliorating measures that hurt Venetian printers — and by tolerating a brisk black market in banned books (2001: 343).

Venetian opposition to the requirements of the new *Index* of 1596 — printers' oaths of loyalty, prior submission of manuscripts to Rome, and the like — eventually forced Rome to back down. But the battle, in which Paolo Sarpi had been engaged, was just beginning.

PAOLO SARPI (1552-1623). ***Considerazioni sopra le censvre della Santità di Papa Paulo V contra la Serenissima Repvblica di Venetia.*** **In Venetia: Appresso Roberto Meietti, 1606.**

Purchased with funds from the Buchanan Italian fund in 1997.

SAINT ROBERTO FRANCESCO ROMOLO BELLARMINO (1542-1621). ***Risposta del card. Bellarmino al trattato de i sette theologi di Venetia sopra l'interdetto della Santità di nostro signore Papa Paolo Quinto, et all'oppositioni di F. Paolo Seruita contra la prima scrittura dell'istesso cardinale.*** **In Roma: Appresso Guglielmo Facciotto, 1606.**

Gift of Professor Stillman Drake in 1988.

DONATO GIANNOTTI (1492-1573). ***Libro de la repvblica de Vinitiani.*** **In Roma: Stampato per Antonio Blado, 1542.**

Gift of Mrs. Elspeth Emery in 1988.

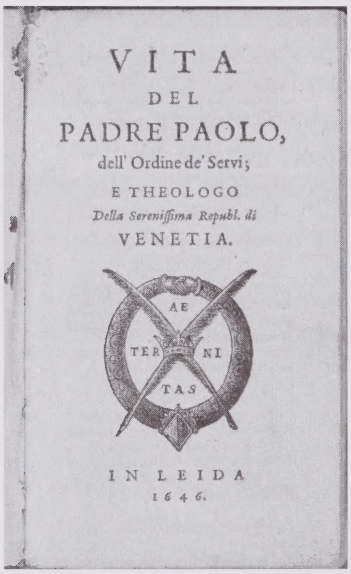
PAOLO SARPI (1552-1623). ***Historia particolare delle cose passate tra il sommo pontefice Paolo V, e la Serenissima Republica di Venetia.*** **In Mirandola, 1675.**

Gift of Professor Hannibal Noce in 1983.

FULGENZIO MICANZIO. *Vita del padre Paolo, dell'Ordine de'Servi, e theologo della Serenissima Republ. di Venetia.* **In Leida, 1646.**

Gift of Professor Stillman Drake in 1988.

It was resistance to the temporal authority of the papacy which led to the papal interdict of May, 1606 and the consequent political crisis. Sarpi, a small man of powerful intellect and a former prior general of the Servites, became special counsel to the state, or, as he is styled in Micanzio's biography, "*theologo della Serenissima Republ. di Venetia,*" and supplied the new doge Leonardo Donà (a leader of the *Giovani,* but seventy-two in 1606) with the theological and legal arguments to counter the demands of the Roman Curia. Sarpi never contested the legitimacy of papal power, but in the temporal sphere he denied that it carried any prerogatives superior to the sovereign rights of the state. Donà refused to concede on any of Rome's demands (the cancellation of Venetian oversight of ecclesiastical construction, lifting of the ban on land donations to the Church, and the surrender to ecclesiastical courts of two priests charged with criminal offenses). Concerning Donà, Wills notes:


VITA
DEL
PADRE PAOLO,
dell' Ordine de' Servi;
E THEOLOGO
Della Sereniſſima Republ. di
VENETIA.
AE
TER NI
TAS
IN LEIDA
1646.

> This foe of Paul V was more like the ideal of a pope than any pontiff who had been seen for some time, and it was not hard for religious people in Venice to identify their cause with the Christian faith itself. Sarpi mounted a propaganda effort to seal this association. In the process he gave the Venetian myth something it had lacked before — a rigorously learned rationale (2001: 349).

One of Sarpi's opponents in the war of tracts was his old friend Cardinal Bellarmino, a Jesuit theologian [see also Case 1, and Reading Room small case and corner case], who would become famous for his answers to the theory of absolute monarchy enunciated by James I of England. Sarpi had encountered Bellarmino in Rome about 1585, when the Servite was procurator charged with reforming the order, and despite being on opposing sides over the Interdict, each preserved a high regard for the other. Contemporary opinion, however, held that Sarpi bested both Bellarmino and his other chief opponent Cardinal Cesare Baronio, with his arguments concerning the Interdict.

Paul V, formerly Cardinal Borghese, was by training a canon lawyer. He had served on the Roman Inquisition, and was protective of papal prerogative. It seems, however, that he seriously misjudged the effect of the Interdict. The conflict dragged on for a year, and threatened to develop into a war that could involve several countries. Henry IV of France, himself an opportunistic Catholic

convert, was anxious to make peace between his old allies Rome and Venice. The eventual compromise settlement, negotiated with the help of Bellarmino, was a defeat for Rome, much damaged by Sarpi's attacks.

Father Paul, however, did not escape unscathed. On the evening of the 25th of October in 1607, three months after the lifting of the Interdict, he was walking home from the Doge's palace, across the Santa Fosca bridge, when he was stopped by five men, three of whom attacked him:

> So that the innocent Father had three wounds with Stillettoes, whereof two were given him in the neck, and one in his face, which entered at the right ear, and came out again betwixt his nose and his right cheek. The Assassin could not pull back his Stilletto, because it had past the bone, where it stuck to the haft, and went so far in that it was bearded. (Micanzio 1676: lvi)

An old man, one Alessandro Malpiero, came to his aid, and pulled out the dagger, while women in the windows nearby raised an outcry and frightened off the would-be assassins. Sarpi survived, and also survived two later attempts. Christopher Hibbert writes:

> ... and with a black patch over his cheek, covering the gaping hole of a stiletto wound, he died peacefully at the age of seventy in 1623, murmuring '*Esto perpetua*' ('May she endure'), a prayer for the city which he had served and loved so well. The papal court, whose hand he said he recognized in the first assault [he made a joke across Europe out of it with his pun on the word 'stilo,' either 'style' or 'stiletto,' by saying 'I get the Roman Curia's point.'], pursued him beyond the grave. Such strong objections were raised in Rome to the proposal of a memorial to him in Venice that it was not until 1892 that the present statue was erected in the Campo Santo Fosca (1988: 146).

Henry IV, the mediator in the Interdict crisis, was himself to become the victim of a religious fanatic, Ravaillac, who stabbed him to death in 1610. Henry's son Louis, born in 1601, whose mother was Marie de' Medici, reigned as Louis XIII; his grandson, Louis XIV (1638-1715), brought the French monarchy to its zenith as le Roi Soleil, the Sun King.

All five of the editions shown here are rare, in particular that of the *Historia particolare,* which is better known in the 1626 edition. Giannotti's early study of Venice is reported only for Harvard, Stanford, and UCLA in North America.

ANTONIO MILLEDONNE (1522-1588). *Historia del sacro concilio di Trento.* [manuscript, late 16th c.].

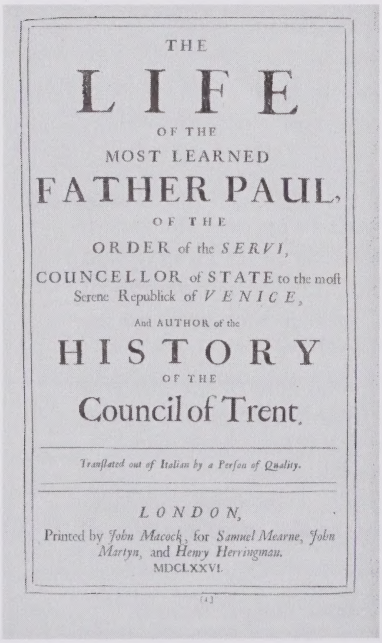
Purchased with funds from the family of Emilio and Emma Goggio in 2001.

PAOLO SARPI (1552-1623). *The History of the Council of Trent.* London: Printed by J. Macock for Samuel Mearne, John Martyn, and Henry Herringman, 1676.

TITLE-PAGE: [in black and red, within double rules] THE | HISTORY | OF THE | COUNCIL | OF | TRENT. | [rule] | [gothic] Containing Eight Books. | [rule] | IN WHICH | Beſides the ORDINARY ACTS of the COUNCIL | are declared many notable Occurrences, which happened in | Chriſtendom, during the ſpace of forty years and more. | AND PARTICULARLY | The PRACTICES of the COURT of ROME, | To hinder the Reformation of their ERROURS, and to maintain | their GREATNESS. | [rule] | Written in *Italian* by PIETRO SOAVE POLANO, and faithfully | Tranſlated into Engliſh by S^r^ NATHANIEL BRENT, Knight | [rule] | Whereunto is Added | The LIFE of the Learned AUTHOR: | AND THE | Hiſtory of the Inquiſition. | [double rule] | LONDON | Printed by *J. Macock* for *Samuel Mearne, John Martyn,* | and *Henry Heringman*. M DC LXXVI.

Gift of Mrs. Elspeth Emery in 1988.

One of the many projects that Sarpi brought to completion after the Interdict was his history of the Council of Trent, which was first published — without his permission — in Italian in London under the pseudonym Pietro Soave Polano, and under the editorial care of Marco Antonio De Dominis [see Case 5], ecclesiastic, scientist, and apostate, who added a dedication to James I (who, we remember, had survived the Catholic Gunpowder Plot in November, 1605, just at the time when the Venice crisis was developing). Sarpi was born during the time of the Council, and showed an interest in its inner workings from his youth. He sought out men who had been delegated to the Council, and through his friendship with Bellarmino gained access to the papers of Marcello Cervini, a principal papal agent at the early sessions of the Council, and later pope as Marcellus II. Sarpi also made use of a copy of the manuscript history by Milledoni (Milledonne is probably a French corruption of his name) shown here. The manuscript is unpublished in any language, though an abbreviated version was published in French in 1870. Our manuscript can be dated to the late sixteenth century, on the evidence of the watermarks on the paper, and was one of the first records of the Council to be written down. Milledoni, secretary to the Venetian Council of Ten, accompanied the Venetian representatives to Trent. Sarpi's history was quickly translated into the major European languages. Wills writes:


THE
LIFE
OF THE
MOST LEARNED
FATHER PAUL,
OF THE
ORDER of the *SERVI*,
COUNCELLOR of STATE to the moſt
Serene Republick of *VENICE*,
And AUTHOR of the
HISTORY
OF THE
Council of Trent.
Tranſlated out of Italian by a Perſon of Quality.
LONDON,
Printed by *John Macock*, for *Samuel Mearne*, *John Martyn*, and *Henry Herringman*.
MDCLXXVI.

> The work was praised for its learning, shapeliness, and quiet drama. At a time when controversy between Reformers and Catholics was waged with verbal battle-axes, with hyperbolic denunciations of the other side's alliance with various devils, Sarpi showed how much deadlier could be the rapier of understated wit and apparent gallantry toward a foe. He relied on irony to make his points (2001: 359).

Here is a brief personality sketch of one of the popes referred to in his tale:

> Leo the tenth [Giovanni de' Medici (1475-1521), son of Lorenzo de' Medici, and patron of Raphael], as one whose birth and education was noble, adorned the Papacy with many good parts which he brought into it; amongst which were his singular learning in humanity, goodness, and a marvellous sweet manner in treating of affairs, together with a pleasing behaviour, more than humane, joyned with incomparable liberality, and a great inclination to favour those that were learned, and endowed with any extraordinary quality. Which vertues were not found in that See of a long Time before, neither equal, nor near to his. And he would have been a Pope absolutely compleat, if with these he had joyned some knowledge in things that concerned Religion, and some more propension unto piety, of both which he seemed careless. (Sarpi 1676: 3-4)

Praise, but with a mortal sting in the tail, indeed.

TRAIANO BOCCALINI (1556-1613). *Pietra del paragone politico.* In Cormopoli: Impresso per Zorzi Teler, 1615.

Gift of the Estate of Professor J. E. Shaw in 1963.

The political satirist Traiano Boccalini claimed that the Spanish tyranny had deprived his family of affluent circumstances, and that his need to work for a living interrupted his studies. His complaints notwithstanding, Boccalini apparently had the knack of winning the support of influential persons. He moved to Rome in 1584, and soon after made an advantageous marriage with Ersilia Ghislieri, a relative of the late pope, Pius V (born Antonio Ghislieri, 1504-1572). His chief patron in Rome was Cardinal Camillo Borghese (1552-1621), who later as Pope Paul V imposed the Interdict on Venice. Boccalini took a series of political appointments, which did not greatly please him, and when out of office he taught history and geography. His enmity towards the Spanish monarchy coloured his satirical writings, the *Ragguagli di Parnaso,* which began to circulate in manuscript at the end of the sixteenth century. More inflammatory were the pieces gathered after his death and published as *Pietra del paragone politico,* the "political touchstone," some of which he had sent to James I in England. The polemical nature of these pieces may be discerned in this brief example:

Sir Thomas Moore *asks* Apollo *when Heresies will cease.*

Sir Thomas Moore that famous *English Virtuoso,* who the first Day he arrived at *Parnassus* was honour'd by his Majesty with the Title of *Singular and Holy Literato,* still lives mightily afflicted in this Court, for the wicked Heresies in his Country, and elsewhere, which have driven true Christian Piety from the Heart of Man, and put both Holy and Profane things into confusion: So great is his Affliction, that he is perpetually bemoaning the blindness of the deluded People, and the open Atheism of their Seducers.

This famous *Literato* came yesterday to *Apollo,* earnestly desiring that his Majesty would please to let him know when the present Disorders and Heresies which were crept into the Christian Religion, by the Invention of wicked Persons, either out of Ambition of Gain, Fear of Loss, or Desire of Revenge, should have an end. To which *Apollo* answer'd: Those Heresies, my beloved *Moor* shall cease, when the *Spaniards* contenting themselves with their own Territories, give no further cause of Jealousie to their Neighbours; and when the House of *Austria* being satisfied with her Patrimony of *Augsburg,* shall set Bounds to her Ambition. For the present Heresies being a league among several Princes to keep the House of *Austria* in her due limits, the Evils will not cease before the Occasion be removed (Boccalini 1704: v. 3, 27-28).

The Spanish influence being strong in Rome, Boccalini found it politic to remove to Venice, where his works were eventually published. His death (from illness) in November, 1613 was for many years rumoured to have been engineered by agents of Spain.

The printing history of the 1615 *Pietra* is complex, and all editions are rare; this one is not reported for any other North American library.

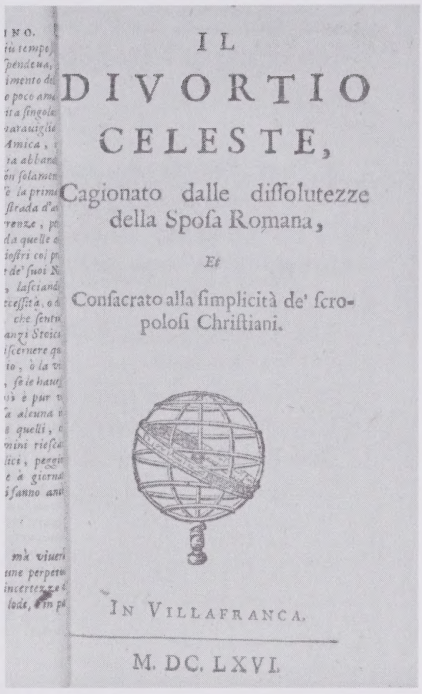
FERRANTE PALLAVICINO (1615-1644). ***Opere scelte: cioè Il divortio celeste, Il corriero sualiggiato, La bacinata, Dialogo trà due soldati del duca di Parma, La rete di Vulcano, L'anima.*** **Villafranca [i.e. Amsterdam: D. Elzevier], 1666.**

ADDED TITLE-PAGE: IL | DIVORTIO | CELESTE, | Cagionato dalle diſſolutezze | della Spoſa Romana, | *Et* | Conſacrato alla ſimplicità de' ſcro- | poloſi Chriſtiani | [printer's device] | IN VILLAFRANCA. | [rule] | M. DC. LXVI.

Purchased with funds from the Buchanan Italian Fund in 1967.

GIROLAMO BRUSONI (b. 1610). *Vita di Ferrante Pallavicino.* In Venetia: Appresso il Turrini, 1654.

Purchased with funds from the Buchanan Italian Fund in 1967.


IL
DIVORTIO
CELESTE,
Cagionato dalle diſſolutezze della Spoſa Romana,
Et
Conſacrato alla ſimplicità de' ſcropoloſi Chriſtiani.
IN VILLAFRANCA.
M. DC. LXVI.

Sarpi and Boccalini were not the last political writers in Venice to suffer from the attentions of Spain and the papacy. Ferrante Pallavicino was born into a noble family in Piacenza, and was intended for a career in the Church. He left the ecclesiastical life in 1634 and moved to Venice, where he became a member of the *Accademia degli Incogniti,* and befriended his eventual biographer Brusoni. Several of his works were vicious satires against sexual and political depravity in the Church and in the Spanish court. Among these the most extreme was *Il divortio celeste* (1643) in which, as Letizia Panizza writes in *The Oxford Companion to Italian Literature*: "Christ is so appalled by the depravities of his bride, the Church, as detailed by St Paul after a fact-finding mission, that he decides not only to divorce the Catholic Church but never to marry another." (2002: 431) The work was published anonymously, but many knew that it was the work of Pallavicino. The next year he was arrested during a trip to France by agents of the Barberini pope, Urban VIII, whom he had attacked for his nepotism, venality, and licentiousness. He was condemned to death as a heretic, and was beheaded. Pallavicino's more scurrilous works were seldom printed in Italy: like the selection shown here, many were printed in Amsterdam in the Netherlands (no friend of Spain or the Papacy) by Daniel Elzevier. At the end of his brief biography, Brusoni prints a list of Pallavicino's twelve permitted writings, five prohibited works, and seven lost works. There is a certain irony in the fact that in the same year that Ferrante's *Opere scelte* were published, another Pallavicino, Sforza (1606-1667), published an edition of his *Istoria del Concilio di Trento* (first printed in 1656), written, with access to records in the Vatican, to refute Paolo Sarpi's version.

THE WARS AGAINST THE TURKS

case 3

On the face of it, the books and manuscript in this case record preparations for conflict with the Turks, and victories over the forces of the Ottoman Empire at Lepanto in 1571, and in eastern Europe from the lifting of the siege of Vienna in 1683, and the drive south and east of the forces of the Holy League towards the end of the century. History is seldom so simple, and it is certainly not in this case. Ottoman defeats were matched by victories in other theatres, and the Empire achieved its greatest extent from 1683 to 1699, when it extended from a few miles east of Vienna to the Persian Gulf, including Crimea and the Black Sea area, in the north and east, to the southern end of the Red Sea, Egypt and Libya in the south and west. Turkey as the "sick man of Europe" still lay in the future.

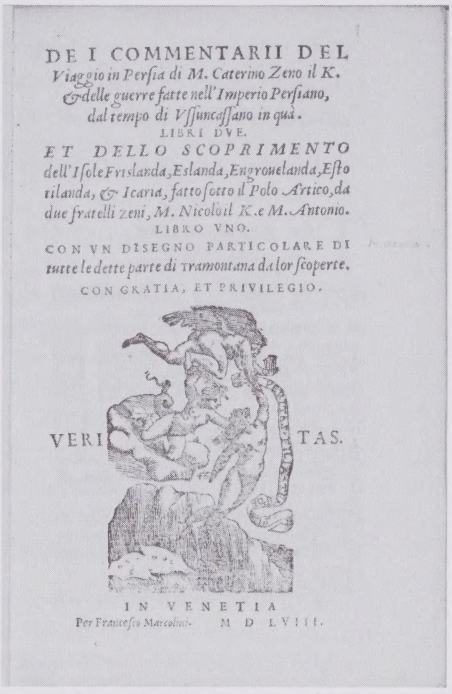
NICOLAS DE NICOLAY, SIEUR D'ARFEUILLE (1517-1583). ***Le navigationi et viaggi, fatti nella Tvrchia.*** **In Venetia: Presso Franco Ziletti, 1580.**

TITLE-PAGE: LE | NAVIGATIONI | ET VIAGGI, | FATTI NELLA TVRCHIA | DI NICCOLO DE' NICOLAI | DEL DELFINATO, SIGNOR D'ARFEVILLA, | Cameriere, & Geografo ordinario del Re di Francia, | con diverſe ſingolarità uiſte, & oſſeruate | in quelle parti dall'Autore. | *Nouuamente tradotto di Franceſe in Italiano da* FRANCESCO FLORI | *da Lilla, Aritmetico.* | Con ſeſſantaſette figure naturali, ſi d'huomini come di donne, secondo le uarie- | tà delle nationi, de i loro portamenti, de' geſti, degli habiti, delle | leggi, de'riti, de'coſtumi, & de' modi del uiuere | in tempo di pace & di guerra. | *Con molte varie, & belle historie auuenute nel noſtro tempo.* | Con due Tauole, l'una de'Capitoli, & l'altra delle materie principali. | [printer's device] | IN VENETIA, Preſſo Franceſco Ziletti. M D LXXX.

Gift of Karol Godlewski in 2002.

CATERINO ZENO. *De i commentarii del viaggio in Persia di m. Caterino Zeno il k. & delle guerre fatte nell'imperio persiano, dal tempo di Vssuncassano in quà.* In Venetia: Per Francesco Marcolini, 1558.

Gift of Karol Godlewski in 2002.


DE I COMMENTARII DEL
Viaggio in Persia di M. Caterino Zeno il K.
& delle guerre fatte nell'Imperio Persiano,
dal tempo di Vssuncassano in quà.
LIBRI DVE.
ET DELLO SCOPRIMENTO
dell'Isole Frislanda, Eslanda, Engroenlanda, Estotilanda, & Icaria, fatto sotto il Polo Artico, da due fratelli Zeni, M. Nicolò il K. e M. Antonio.
LIBRO VNO.
CON VN DISEGNO PARTICOLARE DI
tutte le dette parte di tramontana da lor scoperte.
CON GRATIA, ET PRIVILEGIO.
VERI TAS.
IN VENETIA
Per Francesco Marcolini. M D LVIII.

For *much of* the sixteenth and seventeenth centuries France was a commercial and political ally of the Ottoman Empire, with the strategic aim of restricting the expansion of the Hapsburg Empire in central and southern Europe. Thus in 1551 Nicolas de Nicolay was able to travel through the European parts of the Empire and Turkey and record his observations. The first edition, with its sixty engraved plates of people, costumes and customs, was published in Lyon by Roville in 1568. The engravings are by Antoine Danet from drawings by Nicolay himself and Antonij van Leest; some extant copies have been hand-coloured. The French edition was followed by other French editions, and by translations into German (1572), Italian (1576) Dutch (1577), and English (1585). Some French, German and Italian editions, as well as the Dutch, were published in Antwerp. The 1580 Venice edition shown here was the first to be printed in Italy.

Almost a century before Nicolay's journey, the Venetian Caterino Zeno, member of a prominent family of travellers, journeyed into the Persian territories ruled by the enemy of the Ottomans, Uzun Hasan (Usuncassano in this Venetian edition). In 1468, in response to Ottoman emperor Mehmed II's campaign which extended direct Ottoman rule in Anatolia to the Euphrates, Uzun Hasan himself invaded Anatolia in the company of many Turkoman princes. Venice intensified its attacks in the Morea, Hungary moved into Serbia, and the Albanian hero Scanderbeg, or Iskander Bey, attacked Bosnia. Mehmed was able to defeat these enemies one after the other (Scanderbeg died in his fortress of Kroia later in 1568, aged sixty-five), and in 1473 the routed Uzun Hasan acknowledged Ottoman rule in all of Anatolia, and returned to Iran. The full title of Zeno's book, put together by his descendant Niccolò (1515-1565), indicates that he also has included the travels of his fourteenth-century forbears Niccolò and Antonio to the British Isles, Friesland, Iceland and Greenland in the company of Sir Henry Sinclair (1345-ca. 1400). The Library's copy of Zeno's book lacks the folding map of the northern travels of the brothers, but does include a Zeno family tree.

SEBASTIANO VENIER (ca. 1496-1578). ***Commessioni, ordinj, et capitoli dell'Ecc.mo General Veniero per la naviat.ne di tutta l'armata di tutta IIll.m S.ria de Venetia nel anno della nativita di Giesu Christo 1571.*** **[manuscript, 1571?].**

Purchased with funds from the family of Emilio and Emma Goggio in 2001.

COSIMO FILIARCHI (b. 1520). ***Trattato della guerra, et dell' unione de' principi Christiani contra i Turchi, & gli altri Infedeli.*** **In Vinetia: Appresso Gabriel Giolito di Ferrarii, 1572.**

Purchased with funds from the family of Emilio and Emma Goggio in 2001.

The great victory of the fleet of the Holy League at Lepanto came only after the Ottomans' savage conquest of Cyprus (the descriptions of the horrifying tortures inflicted on the Venetian leaders of the defenders are difficult to stomach, as the Turkish victors disregarded whatever conditions of surrender their opponents might have expected. It is possible that J. R. R. Tolkien, in *The Lord of the Rings,* makes use of this and similar atrocities in his description of the siege of Minas Tirith by the forces of Sauron, when the heads of those defenders killed in battle are projected back into the city by a siege catapult. It is difficult to say whether the terror tactics used by the Turks daunted or stiffened the will of their enemies).

In 1644 the Turks invaded Crete, and laid siege to Candia. Christopher Hibbert writes:

> The siege lasted for an astonishing twenty-two years, during which innumerable battles took place at sea between Turkish ships edeavouring to blockade the town and Venetian squadrons determined to keep the lines of supply open. The heroic defence was praised throughout Christendom and prayers were said in thousands of churches for Venice's victory; but for most of the long years during which the siege continued she was left to fight her battle alone. Occasionally a volunteer force would appear. In 1660 four thousand men arrived from France; and in 1668 Louis XIV — while being careful not to break off diplomatic relations with the Ottoman Empire, with whose merchants the French were now conducting a lively trade — gave permission for Venetian agents to recruit troops in his kingdom and for a galaxy of noblemen to sail for Crete in pursuit of the glory that fighting the Turks would bring them. Many of them did achieve glory in an intrepid sortie led by the Duc de la Feuillade carrying a whip, and many more were killed or died of the plague; but the course of the siege was little affected. ... On 6 September 1669 the Venetian commander, Francesco Morosini, and the Grand Vizier agreed the terms of surrender.

> The Venetians had fought bravely and had earned the admiration of Europe. Bur their struggle had cost thousands of lives and millions of ducats; most of her trade in the Levant had passed into other hands and the spice trade was never recovered. Venice ... resumed satisfactory trading relations with the Ottoman Empire once the Cretan war was over; and by 1685 the Venetians had again become the leading merchants in Constantinople. The Venetian silk, sugar refining and glassmaking industries began to recover and expand; and new manufacturing industries on the mainland became successful ... . Venice was also still a thriving warehousing port to which commodities were brought from other Adriatic ports before reshipment in Dutch and English vessels to northern waters. Yet, while the Republic survived the crises of the seventeenth century, Venice never recovered her position either as the most prosperous port in the Mediterranean or as a naval power. The days of her supreme authority in the eastern Mediterranean had gone for ever. (1988: 149-50)

Yet even as the Ottoman army laid siege to Vienna, the fragile bases of the Ottoman revival were becoming overextended. The aroused defenders, stimulated by the Polish king Jan Sobieski (ruled 1674- 96), who led his forces to relieve the city, not only held out but also built a major European coalition, the Holy League, with the pope, Innocent XI, the emperor, Leopold I, and Venice, that moved to bring destruction to the Ottoman Empire during the subsequent century.

Even a century before, the year before Venier prepared his instructions for the Venetian navy, another manuscript held in the Fisher Library records the negotiations that led to the agreement between Pope Pius V, Philip II of Spain, and the Republic of Venice to form a Christian League to take action against the Turks. The conference had been called by the Pope in the hope of preventing the steady expansion of the Turkish Empire in the Mediterranean. The text is mostly in the form of reported speech, and covers the period from July 1st to October 23rd, 1570. At this point the news came of the loss of Nicosia to the Turks on September 9th and talks were probably broken off for the time being, as they ultimately continued until May of the following year. However this manuscript ends with the wish of Venice that the negotiations for the League should continue. The one decisive result of this conference was the setting up of a combined Christian fleet under Don John of Austria, and the defeat of the Turks at Lepanto.

These instructions for the conduct of the Venetian fleet were presumably drawn up shortly before the battle. They are remarkably comprehensive, covering administration, the rearguard of the fleet, reserves, conduct in battle, methods of recognition between ships by day and night, night attacks, details of vessels armed with bombs, details concerning barbers (that is to say, doctors and surgeons), and most importantly the conduct of rowers (of the 110 Venetian

P. W

Commessioni, ordini, et Capitoli dell'Ecc.mo
General Venier per la Navigat.ne
di tutta l'Armata di tutta
l'Ill.ma già S. di Venetia nel
anno della Natività di
Giesu Christo 1571.

Al nome di Dio, et della santiss.a Trinità.
Dovendo cominciar à dar ordine
delle cose dell'Armata nostra, è cosa
debita, et conveniente principiar da
quelle, che concernono il rispetto, et ri-
verentia di S. Divina Maestà. Et
però commettemo, che niuno ardischi
biastemmare il nome suo, ne della sua
santa Madre, santi, ne sante, sotto

ships, only sixteen were rowed by slaves; all of the Turkish ships were propelled by men chained to their oars). It is a fascinating document, giving an insight into the working of one of the world's finest navies, which although by 1571 was past the peak of its power, was still a force to be reckoned with. When the fleet of the Alliance hunted down the Turkish ships at Lepanto, off the western coast of Greece, it was led by Don John, the twenty-four-year-old bastard son of Emperor Charles V. The centre of the line was held by Venier, the Venetian captain general, who was then over seventy, and who needed a soldier to crank the crossbow, from which he fired bolt after bolt, into the cocked position, as he was no longer strong enough to do it. Despite the availability of cannon and arquebuses, Lepanto should be thought of as the last great sea battle of the hand-to-hand era. Garry Wills writes:

> The sea was turned into a killing ground, soldiers hacking at each other with spears, swords, knives, and clubs. The huge number of ships involved — more than two hundred on each side — practically paved the sea as the battle surged back and forth from ship to ship (Don John's command vessel was invaded twice, its boarders each time repulsed). ... Eight thousand Christians died (to the Turks thirty thousand killed and wounded, and three thousand taken prisoner). All but thirty of the Turks' three-hundred-plus ships were destroyed or captured, while only ten galleys were lost by the Alliance. When fifteen thousand of the Turks' Christian slaves had their chains struck off, there was — to quote Chesterton's poem on the battle —
>
> Thronging of the thousands up that labor under sea,
> White for bliss and blind for sun and stunned for liberty.
> (2001: 57)

Miguel de Cervantes, who fought on the Spanish ship Marquesa, was wounded in the battle. Though ironic and mocking about chivalry in his writing, he remarked that he was prouder to have fought on this, "the greatest occasion that past or present ages have witnessed," than he was to have written the *Quixote*. Hibbert writes of the celebrations:

> As church bells rang in Venice, as St Mark's was bedecked with lanterns and the cloth merchants of the Rialto draped the fronts of their houses and business premises with colourful banners, the Turkish merchants barricaded themselves inside the Fondaco dei Turchi. Bands marched beneath windows from which flags fluttered by day and candles winked by might. Crowds of people, including debtors released from imprisonment, danced and hugged each other; and masks were worn as during the Carnival. (1988: 99)

Andrea Vicentino and Paolo Veronese were among those commissioned to paint scenes or portraits to celebrate the victory, Gioseffo Zarlino, the master of music at St Mark's wrote celebratory music [see Case 6], the entrance gates of the

Arsenal were enlarged and decorated, and a huge triumphal arch, adorned with the arms of Venice and of her allies at Lepanto, was constructed over the Rialto bridge. Sebastiano Venier became the next Doge.

It was in the heady aftermath to Lepanto — which Voltaire later famously claimed was a victory of no real consequence, but which, if lost, might have endangered Naples, Sicily, and even the Spanish coastal cites — that Cosimo Filiarchi composed his *Trattato della guerra, e dell'unione de' principi Christiani contra i Turchi, & gli altri infedeli,* a piece of propaganda designed to recruit warriors and co-opt principalities and nations into the wars against the Turks. The long subtitle to the book tells the tale: "in which, with authorities and proofs from sacred scripture, and with examples from ancient and modern history, we exhort Christian princes to unite in action against the common enemies of the Christian faith, and to instruct them as to how and when this war should be pursued in order to win it, and expand the Christian religion." Filiarchi's final chapter is titled "*Quanto sia glorioso morire in questo impresa*" — how glorious it would be to die in such a cause. It appears that Filiarchi wrote only one other book, on predestination. His *Trattato* is held at Harvard, the New York Public Library, and Brigham Young.

JOHANN PETER VON VAELCKERN. ***Vienna assediata da turchi, & liberata da christiani, o sia, Narratione giornaliero dell'assedio di Vienna incominciato da 6. di maggio sino alli 15. settembre 1683.*** **In Venetia: Presso Domenico Milocho, 1684.**

TITLE-PAGE: VIENNA | Aſſediata da Turchi, & Liberata da | CHRISTIANI, | o ſia Narratione Giornaliero dell'Aſſedio di | VIENNA, | *Incominciato da 6. di Maggio ſino alli 15. Settembre 1683.* | Dati in luce in Idioma Latino, dal Signor | GIO: PIETRO VELCHEREN | CAUAGLIERE del Sacro Romano Imperio, Conſigliere di Stato, e di | Guerra di S. M. C. ſuo Auditor Generale, & Hiſtoriographo. | *Et impreſſo in Vienna con Priuilegio Ceſareo,* | Nuouamente tradotto in Lingua Italiana da | DOROTHEO ALIMARI, | [rule] | DEDICATA | *All'Illuſtriſſimo, & Eccellentiſſimo Signor Conte* | CARLO VINCENZO GIOVANELLI | NOBILE VENETO. | [device] | N VENETIA, Preſſo Domenico Milocho, M.DC.LXXXIV. | [rule] | *Con Licenza de' Superiori, e Priuileggio.*

Gift of Karol Godlewski in 2002.

VINCENZO DA FILICAIA (1642-1707). ***Canzoni in occasione dell' assedio e liberazione di Vienna.*** **In Firenze: Per Piero Matini, 1684.**

Gift of Karol Godlewski in 2002.

NICOLO BEREGANI, CONTE (1627-1713). ***Historia delle guerre d'Europa dalla comparsa dell'armi ottomane nell'Hungheria l'anno 1683.*** **In Venetia: Appresso Bonifacio Ciera, 1698.**

Purchased with funds from the family of Emilio and Emma Goggio in 2002.

MICHELE LUIGI MUZIO. ***La sacra lega contro la potenza ottomana: successi dell'armi imperiali, polacche, venete, e moscovite. Rotte, e disfatte di eserciti de'Turchi, Tartari, e ribelli.*** **Napoli: Nella stampa e a spesa di M. L. Mutii, [ca. 1699].**

Gift of Karol Godlewski in 2002.

Johnann Peter Von Vaelckern. *Vienna assediata da turchi ... settembre 1683.* 1684.

Johann Peter von Vaelckern wrote his account of the Siege of Vienna in 1683 in Latin. Three Italian editions were published in 1683 and 1684, and also in 1684 it was translated into English and published in London. Vaelckern's account was one of the more complete among the flurry of publications in English, French, German, Italian, Latin and Spanish which marked the siege and the victory over the Ottoman forces — about fifty items in those two years, most of them broadsides or brief pamphlets, with some maps, and a few more substantial accounts, among which was the Italian example *Ragguaglio historico della guerra trà l'armi cesaree ed ottomane dal principio della ribellione degli Ungari fino l'anno corrente 1683, e principalmente dell'assedio di Vienna e sua liberatione,* printed in Naples in 1683. As we have seen, Vienna was saved when the army of the Polish king Jan III Sobieski assaulted the Ottoman encampment and defeated and scattered the Turkish army. The city had been tenaciously defended by its small international garrison under the leadership of Ernest Rüdiger, Graf von Starhemberg (1638-1701), the Austrian field marshal, but was on the verge of starvation when Sobieski's attack lifted the siege. Sobieski wrote a letter to his Queen Consort, Maria Kazimiera, on September 13th, from the former pavilion of the Grand Vizier (visible in the plan included in Vaelckern's book). His death in 1696 marked the virtual end of Polish independence, with the accession of the electors of Saxony as kings of Poland. Maria Kazimiera went into exile in Rome (she lived until 1716), where she was, among other things, a patron of the opera [see Scarlatti, in Case 6].

Vaelckern was judge advocate of the Imperial army, and was thus well placed to present his version of the siege. He was assisted by a Venetian mathematician and military writer, Doroteo Alimari (ca. 1650-ca. 1727), who in 1714, thirty years after the battle, was still pursuing his researches, and presented to the English Lords Commissioners his new method for determining longitude on land or sea.

Many poets, in many countries, wrote poems in celebration of the victory and in praise of the victors. Among the most distinguished were the *Canzoni in occasione dell'assedio e liberazione di Vienna,* composed by the Florentine intellectual and Italian patriot Vincenzo da Filicaia. These poems brought some notice, and even popularity, to Filicaia at the time, but the original edition is extremely rare, with only a copy at the University of Chicago being listed in WorldCat. The *Canzoni* were reprinted in the many later editions of Filicaia's poetry. He had been a member of the *Accademia della Crusca* since 1664, and later became an Arcadian, taking the name Polibo Emonio. Maria Cristina, the former queen of Sweden, was a supporter of the arts in Rome [see Case 7], and valued Filicaia's talent, and the integrity of his life. She supported him generously, and even provided for the education of his children. Filicaia's *Sonetti* were hot with rebukes for Italy; forever endangered by her fatal beauty, not sufficiently protected even by her sturdy power, compelled to *pugnar col braccio di stranieri genti, per servir sempre o vincitrice o vinta.* Byron freely rendered this sonnet in *Childe Harold's Pilgrimage,* as:

Oh God! That thou wert in thy nakedness
Less lovely or more powerful, and couldst claim
Thy right, and awe the robbers back, who press
To shed thy blood, and drink the tears of thy distress.

Then might'st thou more appal; or, less desired,
Be homely and be peaceful, undeplored
For thy destructive charms; then, still untired,
Would not be seen the armed torrents pour'd
Down thy deep Alps; nor would the hostile horde
Of many-nation'd spoilers from the Po
Quaff blood and water; nor the stranger's sword
Be thy sad weapon of defence, and so,
Victor or vanquish'd, thou the slave of friend or foe.

The complaint reminds us of Machiavelli's justified mistrust of mercenary troops expressed in his *Prince* and in the *Art of War.*

Count Nicolo, or Nicola Beregani, if he is remembered at all today, is remembered for his dramas and the librettos derived from them, which were set by Vivaldi and Händel, among others. The only opera still performed is his *Giustino* (*Justin*), which occasionally enjoys a production in Händel's setting of 1737; a recent performance is available on compact disc from Harmonia Mundi. Vivaldi's earlier setting is, somewhat surprisingly, also available on compact disc in two performances, directed by Alan Curtis for Virgin Veritas, and by Esteban Velardi for Bongiovanni, both performed in 2001 and released in 2002, perhaps in the wake of Cecilia Bartoli's *Vivaldi Album* of 1999, which includes two arias from *Giustino.* The Vivaldi opera versions must be quite different in treatment, with the Velardi recording being almost precisely twice as long as that by Curtis (4 hr., 38 min. against 2 hr., 16 min.). Beregani, a Venetian who had been writing at least since the 1660s, was seventy when he published his *Historia delle guerre d'Europa (History of the Wars in*

Europe). Only one edition is known. The book was apparently not a success, and was not widely distributed; only Yale records a copy in North America. Beregani records the Turkish defeats, from Vienna to Buda, Belgrade, and in 1697 at Zenta in southern Hungary. By 1687 the Venetian forces (led by a future Doge, Francesco Morosini, the same Morosini who had been forced to surrender Candia to the Ottoman forces in 1669) had reached the outskirts of Athens, and a mortar shell lobbed into the Parthenon caused the explosion of the Turkish powder magazine sited there, shattering the columns, entablatures, and the frieze. Even more damage was caused by the attempts of the Venetians to remove parts of the statuary, to be taken back to Venice as a memorial of the victory. But by 1718, five years after Beregani's death, the Turks had again driven the Venetians out of the Peloponnese. Venice retained only the island of Corfu, whose garrison bravely drove off a large force of Turkish invaders.

The final volume in this case is part of the set *La sacra lega contro la potenza ottomana: successi dell'armi imperiali, polacche, venete, e moscovite. Rotte, e disfatte di eserciti de'Turchi, Tartari, e ribelli ... origine della ribellione degli Ungari, e Techly* ... . The volumes are the work of Simpliciano Bizozeri and the publisher Michele Luigi Muzio, in Naples. Each town liberated by the armies of the Holy League is recorded in a charming engraved folded plan, of doubtful accuracy, and the military leaders are recorded in portraits. Three volumes are reported to have been published between 1692 and 1699, but few sets survive, and only Berkeley and Harvard report holdings in North America, while Oxford is the only European library noted. It is likely that copies of this and the other rare books in this exhibition are held by North American and European libraries, but until a comprehensive union catalogue is established holdings may not be noticed, and private collectors maintain their privacy until the time comes to donate or to sell. Five of the books in this case form part of the magnificent Godlewski collection, donated in 2002. Its many treasures, Italian and Polish, will no doubt occupy the Fisher staff for years to come.

Solimano fu proclamato nel Vecchio
Seraglio alli 8 Novembre 1687 ahore
quattordici doppo hauer fatto Oratione
nella Mosque, essendo di anni 43

Michele Luigi Muzio. *La sacra lega ... e ribelli.* ca. 1699.

SCIENCE AND TECHNOLOGY I

case 4

PIETRO DE CRESCENZI (1230?-1320?). *Ruralia commoda.* [Speier: Peter Drach, ca. 1490-95].

TITLE-PAGE: [black-letter] Petride creſcentijs Ciuis Bo- | nonieñ. in com-modū ruralium | cum figuris libri duodecim.

Gift of the Royal Ontario Museum in 1964.

GASPARO COLOMBINA (d. 1651). *Il bomprovifaccia, per sani & amalati.* In Padoua: Per Pietro Paolo Tozzi, 1621.

Purchased with funds from the Hannah Institute in 1974.

GIACOMO ZANONI (1615-1682). *Istoria botanica.* Bologna: Per Gioseffo Longhi, 1675.

[engraved title]

[printed title] ISTORIA BOTANICA | DI | GIACOMO ZANONI | Semplicifta, e Sopraintendente all'Horto | Publico di Bologna, | Nella quale fi deſcriuono alcune Piante degl'Antichi, da moderni con altri | nomi propoſte; e molt'altre non più oſſeruate, e da varie Reggioni | del Mondo venute, con le virtù, e qualità della maggior | parte di eſſe, & in figure al viuo rappreſentate. | DEDICATA AL MERITO | *De gl'Illuſtriſsimi, & Eccelentiſsimi Signori* | DOTTORI COLLEGIATI, | E SENATORI, | Sindici, Aſſonti, & Aminiſtratori della Gabella | Groſſa di queſta Città. | [type-orn,] | IN BOLOGNA, MDCLXXV. | [rule] | Per Gioſeffo Longhi. Con licenza de' Superiori.

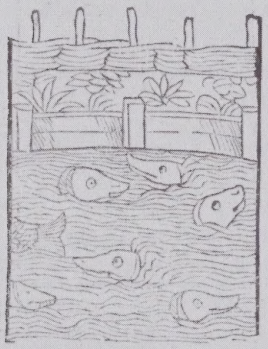
Purchased with funds from the Hannah Institute in 1974.

Pietro de Crescenzi's treatise *Ruralia commoda,* written about 1306, is considered to be the best medieval study of agriculture and its associated pursuits. It circulated widely in manuscript, and with the advent of printing was published in Augsburg (1471), Louvain (1474, 1485), Strasbourg (1486), and in the edition shown here, Speyer (ca. 1490-95). This last, of which the Fisher copy is in a contemporary binding of boards covered with blind-stamped pigskin, with clasps, is sometimes claimed to be the first illustrated edition, but there were also two illustrated editions of an Italian translation published in Vicenza (1490), and Venice (1495). The Hannah Collection also includes a copy of an edition published in 1548 in Basle; an annotation states that the illustrations are much finer and more delicate than earlier editions, but I do not share this opinion. As is often the case with early illustrated books, the incunable Crescenzi

alpina.ꝛ macedonia.fiunt per magni in ita= lia.et hyspania mediocres. Item in gallia re perunt alij alteri⁹ generis toti candidi. Ter tij generis est q̄ in hispania.ꝛ in prouincia.ꝛ in parnbus lombardie ubi coherentibꝫ na= scit.filius nr̄o lepori et q̄dā grē. sz būlus.quē cuniculū appellāt. iep⁹ dr̄ ab eo.qa leni pede ambulat.cuniculi ab eo q̄ sub terra cunicu= los ipsi facere solent.vbi latent in agris ne= moribꝫ ꝛ pratis ꝛ vineis. aptos hīc posse in leporario ꝛ capriolos ꝛ cornos nō est dubiū.

Capitulū.lxxxj. De pisci

nis ꝛ piscibus includendis.



Ui piscinas hīc desiderat.ꝑmū eligere oportet locū conuenientē q̄ nullo tpe aq̄ ca= reat.nō em aliꝫ pōt durare loc⁹.sz piscinaꝝ q̄ dā sunt grue.q̄dā magne.q̄dā mediocres.ꝛ ite rū q̄dā sunt fōtanee.q̄dā stangnee.q̄dā mari= ne.ꝛ q̄dā etiaꝫ fluuiales.sz pue sunt minuant sepius et lignis vl̄ vimibꝫ aut lapidibꝫ cōstru ctis ne lodrix vl̄ aliud aial noceō intrare pos= sit.ꝛ vimes aut vites sup cā tēdant.q̄bꝫ aues ereant rapaces. in cisꝫ ponant pisces illi aq̄ cōuenientes.et his q̄ inueniunt in petibꝫ illis nā quidā libenti⁹ stant in fontū vl̄ fluuiorū aq̄s. alij in stagnis ꝛ lacubꝫ nō nulli delectā tur marina.sit aūt gua piscina pfunda in q̄n tū fossatibꝫ pfundari possit.sz in magnis pi= scinis ꝑmode stari pōt. Q̄ si marina fuerit in aq̄ de mari educta oia genera marinoꝝ pisci

um natura quoꝝ pūt in ea seruari. Si pisci= nā magnā hīc volueris optet ipm fieri ex ma gno lacu vel stagno in q̄ sunt aque plurime cōgregate.nive ac pluuijs aut fontibꝫ. vel in ea flumen fluentibꝫ.vel etiā aq̄ marina. qō in pluribꝫ euenit loc⁹.q̄ si ex tpo lacu vl̄ stagno aq̄ per aliqua ptem exeat. ibi claudāt talit q̄ impediant piscū exitus.ꝛ nō aq̄. q̄ si ex aqua dulci consistat.poterūt in ea poni ac seruari oia genera piscū.tam magnoꝝ q̄ parnoꝝ.in talibꝫ aquis viuentū.sunt ꝛ aliqui marini pi sces qua terunt in dulci quo ad aquā dulcez accedētes.delectant in ea.ꝛ tales similiter po terūt in dulci piscina seruari. Si vo fuerit ex aq̄ marina.in ea ponant oia genera piscium marinoꝝ.si sit valde pfunda.nulli sit pisc⁹ ma xim⁹ vt balena q̄ nullo loco nisi mar⁹ pelago claudi pōt.si vo mediocr⁹ magnitudis sit pi scina.ex his q̄ dicta sunt facile pōt hī doctri na q̄es pisces pūt in ea includi. piscine vnli tas magna.q̄ ex pauc⁹ piscibꝫ inclusis brem tpe habent plures.et qbꝫ plures vēdi pūt.et plures ad escam haberi.

Capitulum.lxxxij. De pa

uonibus.

Ompleto tractatu aliū q̄drupedū nu triendoꝝ ac piscū. de bipedibꝫ ꝛ ceteꝝ volatilibꝫ est dicendum. Et ꝑmo de pauonibꝫ q̄ suo decore nobiliores sunt ceteris. q̄o nutri

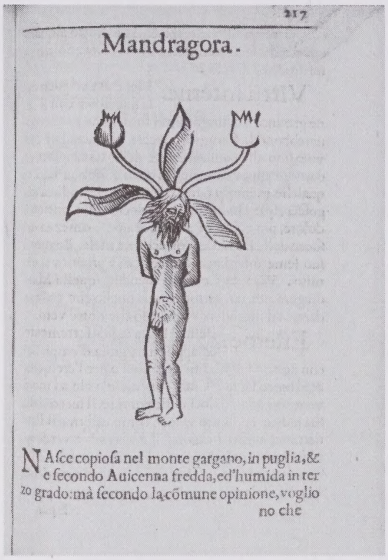
Pietro de Crescenzi. *Ruralia commoda.* ca. 1490-95.

repeats many of the woodcut illustrations at different points in the text. The Ohio State University History of Horticulture web site states that the book was composed with the purpose of providing the intelligent farmer with a practical account of all aspects of farming. It includes material concerning plant growth, extracted from the work of Albertus Magnus, as well as advice on the arrangement of farm buildings, and notes on the arrangement of a water supply. In addition to information on the cultivation of cereals, peas and beans, grapes and winemaking, the cultivation of fruit trees, vegetables, medicinal plants, and flowers, and the care of woods and trees, Crescenzi deals with all kinds of domesticated livestock, bee-keeping, fish ponds, and the hunting of birds and animals. More than 120 plants useful as medicine or food are described.

Crescenzi was born in Bologna, where he studied logic, natural history, medicine and law at the University. Tired of his law practice, he decided to write about agriculture. The *Ruralia commoda* has been translated into Middle French (the translation is attributed to Charles V the Wise, in 1373), French, German (first in Speyer, by Peter Drach, also around 1490-95), Polish, and Russian, but not, apparently, into English. The libraries which also hold a copy of our edition include Oxford, the Wellcome Institute, Rutgers, the library of the Brooklyn Botanical Garden, and the Hunt Institute.

Colombina was born in Padua, probably at the beginning of the 1580s. Little is known about his early life, and studies. He did marry, but when he lost his wife he decided to enter the church, a career to which he had been inclined for some time. By 1625 he was prefect at the Oratorio of St. Girolamo in Padua, founded by St Filippo Neri, a position he held until the 1640s. The Church was not his only interest, however, and in 1623 he published his *Discorso distinto in quatro capitoli* with the Paduan printer and bookseller Pietro Paolo Tozzi (for whom he had worked before entering the priesthood). His discourses were on drawing and painting, particularly of the human body, and were intended for the instruction of young artists on the practice of drawing, painting, colouring, and the depiction of emotion through the study of the of the body and its parts and attitudes. The text was accompanied by twenty-four engraved full-page plates, by Filipe Esegrino (Philipp Hesengren). A copy of this very rare work was recently offered for sale at the price of 14,500 Euros. The work shown here, *Il bomprovifaccia, per sani & amalati,* is a herbal based on the writingss of classical and modern writers, from Avicenna and Dioscorides to Mattioli and Savonarola, assembled, with additions, by Colombina. This edition of 1621 is the only edition which appears in the catalogues, though the entry on Colombina in the *Dizionario biografico degli italiani* gives the date as 1625. All of the medicinal plants are illustrated, though the variation in style of the illustrations is so great, some cruder, some more refined, that the blocks must have been assembled from a variety of sources, perhaps by the printer. The plants include garlic, camomile, valerian, mandrake (well known to Harry Potter fans), and the white or opium poppy. Of this last, Colombina writes:

Internal use. Ground up, with milk, it puts children to sleep wonderfully. ... A decoction in food brings on sleep, as does eating it with bread, or drinking it in wine. Its leaves, drunk dissolved in vinegar, relieve a cough, and stop dysentery. Drunk in wine the poppy relieves headaches, and the solution, dropped into the ear mixed with saffron as recommended in the *Digest,* stops earaches.


317
Mandragora.
NAſce copioſa nel monte gargano, in puglia, &
e ſecondo Auicenna fredda, ed'humida in ter
zo grado: mà ſecondo la cõmune opinione, voglio
no che

External use. Mixed with mother's milk and egg white, a paste of the seeds applied to the forehead brings sleep. Ground, and mixed with rose-water, it is effective as a poultice for abscesses, and also against liver problems, and back spasms. Bathing the head with a decoction of the seeds and the root brings sleep to fever-ridden insomniacs [etc.]. (1621: 261-62)

More innocent days, at least in respect of opium.

Later in life, Colombina became interested in architecture, and designed churches and oratories, though only the new church of St Thomas in Padua remains today. Towards the end of his life he wrote devotional works, among them *Il perfetto re e sacerdote spirituale* (1648), and the *Pratica della dottrina di Cristo* (1651), published in his last home, Udine, in the year of his death. They are said to be without much originality.

In 1561 Ulisse Aldrovandi [see below] was made a full professor at the University of Bologna, where his lectures on the systematic study of natural history had evoked great public interest. In 1567 he founded the Botanical garden at the University, and was named its first director. A century later the superintendent at the botanical garden was Giacomo Zanoni, who in 1675 published his *Istoria botanica,* which included descriptions of many of the garden's exotic plants. In the title he describes himself as *semplicista,* a herbalist, and goes on to state that his book describes several plants known to the ancients, now known by other names, and many others not hitherto noted, gathered from various parts of the world, with the attributes and properties of the greater part of them, and illustrated with drawings made from the living plants. Botanical gardens of the simpler kind had been cultivated since classical times, particularly to provide apothecaries and herbalists with the 'simples,' that is, herbs used medicinally or the medicines made from them. There was always a certain magical aspect to herbalism, an accretion to the practical usefulness of medicinal plants (of which new examples are being discovered to this day), but spells alone were not enough to cure illnesses, and as the German herbalists knew, "*Wider den Tod ist kein Kräutlein gewachsen,*" "Against Death doth no simple grow," though, to read the medieval and Renaissance herbals, there are

plants good for almost anything else (again, a claim that holds good today, as homeopathic fads come and go).

By the end of the fifteenth century, Europeans had travelled to the Americas, and extended their sea routes to South and Southeast Asia. Though many were more interested in gold and silver, the explorers and merchants, cognisant of the value of the spice trade, were also interested in new and useful plants. They observed their use by the aboriginal peoples of the countries that they visited, and brought back this knowledge, and seeds and live plants, which would have a profound effect on life in Europe — varieties of maize, potatoes, tomatoes, peppers, the rubber plant, sugar cane, tobacco, tea, coffee, the mulberry tree and its silkworm, and many others. It was in this atmosphere that the new botanical gardens of Europe developed, places where a wide range of plants were grown, providing the opportunity to see a botanical diversity not likely to be encountered naturally. The physic garden, devoted to the study and growth of medicinal plants, was among the earliest forms of botanical garden, and this, in part, was what Aldrovandi established in the 1570s and Zanoni supervised in the mid-seventeenth century in Bologna; botanical gardens were also established in Leiden, Pisa, and Padua (still in existence) in the sixteenth century. In contrast, the Chelsea Physic Garden (also still in existence) was only established in 1673, and the Royal Botanical Gardens at Kew in 1759. The first American botanical garden was established in Philadelphia by John Bartram in 1728.

Zanoni's work, based on his study of the plants under his care, and on published accounts, and enhanced by its delicate and beautiful illustrations, was never reprinted. Almost a century later it was translated into Latin and enlarged by Gaetano Monti — who would direct the Bologna garden in the latter part of the eighteenth century — as *Rariorum stirpium historia, A History of Rare Plants* (1742). Zanoni expends much effort on tracking down early references to the plants that he describes, though frequently disappointed by the lack of information. He describes the cultivation and care of the plants at length, and goes on to discuss their practical and medicinal uses. Of the *bambagia arborea di Pernambuco* (Brazil), for instance, a variety of cotton plant, he writes, in the course of three dense pages of description:

> I cannot find anybody who makes mention of this species of cotton, with the exception of Peter Martyr in his book *De rebus oceani, & novi orbis* [1524, but published in sections from 1503 on], and he only in passing ... .
>
> Its seeds provide a sure remedy for the bloody flux, and its gum is good against burning fevers, and chest problems, and against a multitude of other ills.

Giacomo Zanoni. *Istoria botanica.* 1675.

ULISSE ALDROVANDI (1522-1605?). *Ornithologiae.* **Bononiae: Apud Io. Bapt. Bellagambam, 1600.**

TITLE-PAGE: [engraved title] VLYSSIS ALDROVANDI | PHILOSOPHI ET MEDICI | BONONIENSIS | ORNITHOLOGIAE | TOMUS ALTER | AD ILLVSTRISSIMVM PRINCIPEM | ALEXANDRVM PERETTVM | S. R. E. CARD. MONTALTVM | Vicecancellarium, & Bononiæ | LEGATVM | CVM INDICE | COPIOSISSIMO | VARIARVM | LINGVARVM | BONONIAE | APVD IO. BAPT. BELLAGAMBAM MDC. SVPERIORV PERMISSV | CVM PRIVILEGIO S. CARM MAGNI HETRVRIA | DVCIS ET DVCIS VERINI

Gift of Professor Milton A. Buchanan in 1950.

FABRICIUS AB AQUAPENDENTE (ca. 1533-1619). ***Tractatus quatuor. Qvorvm I. De formato foetu. II. De locvtione & eius instrumentis. III. De loqvela brutorum. IV. De venarvm ostiolis, loquitur.*** **Francofvrti: Impensis Iacobi de Zetter, Typis Hartm. Palthenij, 1624.**

Purchased with funds from the Hannah Institute in 1976.

GIOVANNI ALFONSO BORELLI (1608-1679). ***De motu animalium.*** **Lugduni in Batavis: Apud Johannem de Vivie, Cornelium Boutesteyn, Danielem à Gaesbeeck, & Petrum vander Aa, 1685.**

Gift of the Technische Hochschule, Darmstadt, Germany in 1891.

Ulisse Aldrovandi was a Renaissance naturalist and physician noted for his systematic and accurate observations of animals, plants, and minerals. His mother was a first cousin of Pope Gregory XIII (reigned 1572-85) — best known for his reformed Gregorian calendar, and his participation in the Council of Trent, but who proposed the deposition of Queen Elizabeth, refused to compromise with German Protestants, held a public thanksgiving at Rome for the massacre of St Bartholomew's Day (he had been told it was the suppression of a rebellion), and who was an execrable governor of the Papal States. This relationship was helpful to Aldrovandi later in life, for Bologna was then a papal state. Restless by nature and eager to see new things, new countries, and new people, Aldrovandi studied mathematics, Latin, law, and philosophy, and in 1545 decided to go to Padua to complete his education; At Padua he began to study medicine, and again took up mathematics. On his return to Bologna in 1549, he and some friends were arrested, charged with heresy (probably because at that time the University of Padua was reputed to be one of the main centres for the teaching of the suspect doctrines of Averroës), and sent to Rome. He was able to exonerate himself, probably in part because of his noble parentage. In 1553 Aldrovandi received his medical degree, and the same year he was admitted to the *Collegio dei Dottori* of Bologna, which entitled him not only to practice medicine, but also to teach at the University.

Aldrovandi was made a full professor in 1561 [see above], and was later appointed inspector of drugs and pharmacies, an appointment confirmed over local opposition by Gregory XIII. The official pharmacopoeia that he wrote, *Antidotarii Bononiensis epitome* (1574), fixing the exact characteristics of the drugs and medicinal substances that pharmacists would be required to use in filling prescriptions, became a model for such works. Gregory XIII granted him a large sum of money to aid him in the publication of his works, which are noted for their folio format and their detailed woodcuts and engravings. Aldrovandi carried out studies in botany, teratology, embryology, ichthyology, and, as in the work shown here, ornithology. Carlo Castellani, in the *Dictionary of Scientific Biography,* writes:

> The period in which Aldrovandi lived and studied was one of transition ... . Science was then being born through the labors of men who, like Aldrovandi, wrote of distant lands but were still obliged to base their accounts almost entirely on secondhand information, gleaned from texts and accounts of travelers. ...
>
> On the other hand, science assumes the existence of a critical, experimental mind, which the men of the Renaissance (Aldrovandi among them) were striving to achieve; it also assumed the inheritance of knowledge, already critically evaluated and classified, with which to compare and test new knowledge as it is acquired. It would therefore be mistaken to ridicule the minute descriptions that Aldrovandi gives us of the sirens, or of other fabulous animals or things [see, for instance, his lengthy, illustrated book on snakes and dragons, *Serpentum, et draconum historiae libri duo* (1640), also in the collections of the Fisher Library]. (1970, I: 109)

Aldrovandi's work in embryology paved the way for later work by Fabricius ab Aquapendente [see below], Marcello Malpighi, and Harvey. Only four of his works were published in his lifetime, the three volumes of his *Ornithologiae* (1600-3), a massive compendium, and *De animalibus insectis libri VII* (1602). At his death he bequeathed his museum of biological specimens (classified according to his own system), his library, and the manuscripts of his unpublished works, which were prepared for publication by his students between 1606 and 1668. *Ornithologiae* was edited and abridged early in the seventeenth century by an English scientist and writer, Edward Topsell (1572-1625?), but the manuscript was not published until 1972, as *The Fowles of Heaven, or History of Birdes.* A section was published as *Aldrovandi on Chickens* in 1963.

The outstanding Renaissance anatomist Hieronymus Fabricius ab Aquapendente spent most of his long career at the University of Padua. He had been a student of the eminent anatomist Gabriel Fallopius (1523-1562) — best remembered today as the discoverer of the Fallopian tubes, leading from the ovaries to the uterus — and was Fallopius's successor to the chair of surgery and anatomy at Padua, which Fabricius held from 1562 to 1613. He built a

Ulisse Aldrovandi. *Ornithologiae.* 1600.

reputation that attracted students from all of Europe. The English anatomist William Harvey was his pupil. Bruno Zanobi writes in the *Dictionary of Scientific Biography:*

> As a surgeon and physician Fabrici enjoyed high professional acclaim and the patronage of many eminent people. In 1581 he attended a brother of the duke of Mantua; in 1591 he was consulted by the duke of Urbino about the cure for certain fevers that were rampant in Pesaro; and in 1595 he corresponded with Mercuriale and Tagliacozzi [see below] about a case of recto-genital fistula. He went to Florence in 1604 to treat Carlo de' Medici, the son of Ferdinand I and Christina di Lorena [see Reading Room small case], while in 1606 he visited Galileo [see Case 5], who subsequently became his patient. He visited Venice with Spigelio on 9 October 1607, and while he was there took care of Paolo Sarpi, who had been wounded a few days before [see Case 2]; for these services he was made a knight of St Mark by the Republic of Venice. (1970, IV: 507-8)

Fabricius' *De formato foetu* (1600, *On the Formation of the Foetus*), one of the four treatises included in the later book shown here, summarized his investigations of the foetal development of many animals, including man, and contained the first detailed description of the placenta. It was a landmark in the field of comparative embryology. A second treatise, and possibly the most famous of Fabricius' works is *De vanerum ostiolis, On the Valves of the Veins* (1603), consisting of just twenty-three folio pages, supplemented by eight plates. Fabricius gave the first clear description of the semilunar valves of the veins, and Harvey drew upon this work when he began his famous studies of the circulation of blood. He also obtained from Fabricius the illustrations that would, with substantial modifications, serve him for his *De motu cordis* (published 1628). A third treatise of Fabricius, *De locutione & eius instrumentis, Of Speech and Its Instruments* (published 1601) gives the first full account of the larynx as a vocal organ; the final treatise in our volume is, *De loquela brutorum, On the Language of Animals* (1603).

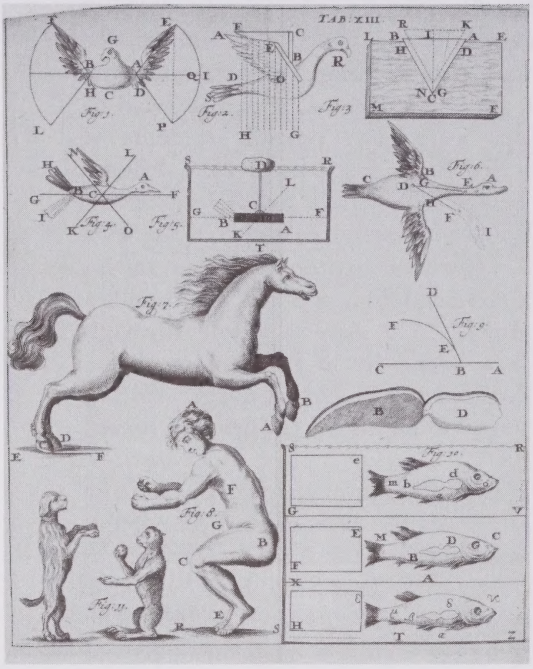
Fabricius seems to have been a difficult character. He clashed with his students and his colleagues, and in 1588 was publicly accused by his students of neglecting his teaching (presumably in the interest of his scientific research). A major contribution to his University was the construction of a permanent anatomical theatre, built in 1594 and inaugurated by him in 1595, still preserved, and now bearing his name. His relations with his students improved with the passage of time.

Giovanni Alfonso Borelli was born in 1608, the illegitimate son of a Spanish infantryman, Miguel Alonso, and a Neapolitan woman, Laura Porrello, or Borelli. Late in 1614 Tommaso Campanella, the Dominican philosopher and poet, was again confined in Naples's Castel St Elmo. Miguel Alonso was a member of the garrison there, and was soon arrested for some serious offence —

some sources suggest a conspiracy to free Campanella. Though found guilty and sentenced to the galleys, his sentence was commuted to exile, and he was eventually exonerated and returned to duty Castel St. Elmo, where he spent the rest of his life. Some time between 1616 and 1626, when Campanella went to Rome, Giovanni and his brother Filippo were quite possibly students of Campanella. Certainly when Campanella fled Rome for Paris in 1634, Filippo went with him as an amanuensis, and helped to edit and publish various of Campanella's works. Giovanni stayed in Rome and became a student, along with Torricelli, of the monk Benedetto Castelli, a favourite disciple of Galileo, and an acquaintance of Campanella. Castelli's recommendation obtained for Borelli a lectureship in mathematics at Messina around 1635. After a journey through Italy in 1642, to hire away good teachers, especially in law and medicine, he remained in Messina until 1656, when he finally obtained the chair in mathematics at the University of Pisa (a position for which Galileo had turned him down at the previous vacancy in 1640).

At Pisa Borelli became closely involved with the experimental scientific investigations of the *Accademia del Cimento,* under the aegis of Prince Leopold, whose members included Torricelli, Vincenzio Viviani (Galileo's friend in his final years), Antonio Oliva, Carlo Rinaldini, Francesco Redi, and the young Lorenzo Magalotti, who became secretary to the *Accademia* in 1660. The Cimento had adopted a policy of submerging the identities of its members and presenting itself as a group. The *Saggi di naturali esperienze fatte nell'Accademia del Cimento* (1666-67; held by the Fisher Library), edited by Magalotti, refrained from identifying the individual contributions of the members, and failed to present several interesting investigations, including some potentially controversial observations and discussions of comets. Borelli's own observations and subsequent discussion of the comet of 1664-65 were touchy material, and were published under the pseudonym Pier Maria Mutoli. Borelli believed that the motion of the comet could be described by a parabola, but apparently did not carry his experiments or analysis to a conclusion. In 1665 Borelli established an astronomical observatory at the fortress of San Miniato, on a hill outside Florence. He observed with great accuracy the motions of Jupiter's satellites, and in 1666 published *Theoricae mediceorum planetarum ex causis physicis deductae, A Theory of the Medicean Satellites Derived from Physical Principles.* Thomas B. Settle comments, in the *Dictionary of Scientific Biography*: "It is clear that Borelli had much more in mind than just explaining the motions of the moons of Jupiter. The Copernican implications of his scheme, however, could be masked by seeming to focus attention on Jupiter." (1970, II: 310)

In 1667 Borelli returned once more to his old home, Messina, but in 1672 his noted republican sympathies got him into trouble with the Spanish authorities. A price was put on his head, and he fled to Rome, where he eventually came under the somewhat erratic patronage of Queen Christina [see also Case 3, Reading Room small case]. In 1674 she launched her *Accademia Reale,* and Borelli appeared before it twice in 1675, speaking on the construction of ancient triremes, and on his visit to the rim of Etna in 1671. Through these years he was



working on *De motu animalium, On the Movement of Animals,* in which he sought to explain the movements of the animal body on mechanical principles. Robbed by a servant and almost destitute, in September 1677 he accepted the hospitality of the fathers of the Casa di S. Pantaleo, and taught mathematics at their school. In 1679 Queen Christina agreed to bear the printing costs and Borelli dedicated the book to her. He did not live to see its publication in Rome in 1680-81.

An English translation, *On the Movement of Animals,* was published by Springer in 1989.

GASPARE TAGLIACOZZI (1545-1599). *De curtorum chirurgia per insitionem.* Venetiis: Apud Robertum Meiettum, 1597.

TITLE-PAGE: [in black and red] GASPARIS | TAGLIACOTII | BONONIENSIS, | PHILOSOPHI ET MEDICI PRAECLARISSIMI; | *Theoricam ordinariam, & Anatomen in Gymnaſio Bononienſi publicè profitentis.* | De Curtorum Chirurgiæ per inſitionem, | LIBRI DVO. | *In quibus ea omnia, quæ ad huius Chirurgiæ, Narium ſcilicet, Aurium, ac Labiorum per* | *inſitionem reſtaurandorum cum Theoricen, tum Practican pertinere* | *videbantur, clariſsima methodo cumilatiſsimè declarantur.* | Additis Cutis Traducis inſtrumentorum omnium, atque deligationum | Iconibus, & Tabulis. |*Cum Indice quadruplici expeditiſſimo, Capitum ſingulorum, Authorum, Controuerſiarum,* | *Rerum denique & verborum memorabilium.* | [printer's device] | VENETIIS, MDXCVII. | [rule] | Apud Robertum Meiettum.

Bequest of A. M. S. McNichol in 1980.

GIROLAMO MERCURIO (d. 1615). *La commare o raccoglitrice.* In Verona: Per Francesco Rossi, 1642.

TITLE-PAGE: La | COMMARE | O RACCOGLITRICE | *Dell' Eccellentiſsimo Signor* | SCIPION MERCVRIO | Filoſofo, Medico, & Cittadin Romano. | DIVISA IN TRE LIBRI | *In questa vltima edittione corretta & accreſciuta di due* | *trattati; vno del COLOSTRO, doue ſi tratta di* | *diuerſi mali de i Bambini con loro cauſe e* | *rimedj ſingolari, dell'eccellentiſs. Sig.* | EZECHIELE DI CASTRO | Medico Fiſico d'Auignone. | *L'altro di vn grauiſsimo Auttore, nel*

quale ſi riſoluono al- | *cuni dubj importanti circa il Batteſimo de i bambini,* | *e ſi danno alcvuni auiſi ſpirituali, molto à propoſito per le parturienti.* | Dedicata al Molt'Illuſtre, & Reuerendiſs. Monſig. | GIROLAMO MARCHIORI | Canonico di San Marco Arciprete, &c. | IN VERONA, | [rule] | Per Franceſco de'Roſsi, 1642. | *Con licenza de'Superiori.*

Gift of the Estate of Dr. T. G. H. Drake in 1961.

Gaspare Tagliacozzi was a forerunner of plastic and reconstructive surgery. He held the chair in surgery at Bologna from 1570, and in 1590 he also became reader in anatomy. When he died in 1599, only fifty-three years old, tributes in his honour from throughout Europe bore testimony to his fame as a surgeon. His many operations for the reconstruction of diseased or mutilated noses involved a technical skill surprising for the time. His technique made use of flaps of skin from the underside of the upper arm, in which the arm is immobilized close to the patient's face so as to allow the attachment of the flap to its new position on the nose, a procedure still in use until quite recently. Tagliacozzi's great merit was to have converted the rhinoplasty procedure from the level of an empirical operation (already in use at Catania in Sicily and Tropea in Calabria) to that of a scientific procedure, and to have written down the instructions for and details of the procedure in an essential illustrated text, his *De curtorum chirurgia per insitionem,* first published in 1597. Historians of medicine, reading Tagliacozzi's treatise are surprised by the precise ingenuity of his operating room procedures, by his meticulousness in the treatment of the necessary incisions, and by his development of a set of surgical instruments suited to the operations. In his book he wrote:

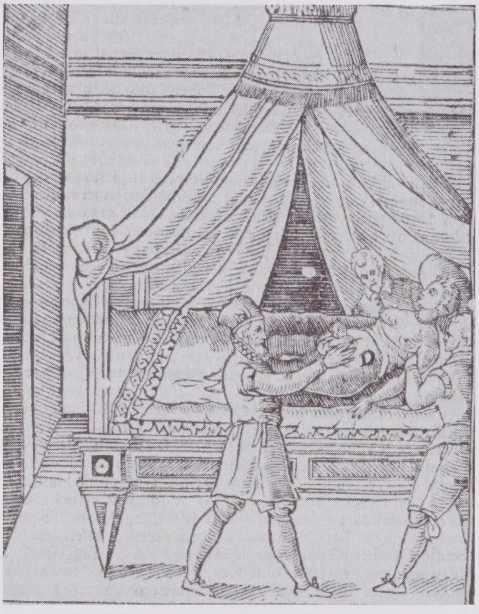
> We bring back, refashion, and restore to wholeness the features which nature gave but chance destroyed, not that they may charm the eye but that they may be an advantage to the living soul, not as a mean artifice but as an alleviation of illness, not as becomes charlatans but as becomes good physicians and followers of the great Hippocrates. For although the original beauty of the face is indeed restored, yet this is only accidental, and the end for which the physician is working is that the features should fulfil their offices according to nature's decree. (Gnudi 1950: 331)

One can only wonder at his skill, given the sanitary conditions of his time and the absence of effective antiseptics.

The edition shown here (shown as held in one German and four American libraries) bears the same date as that published, also in Venice, by the younger

Bindoni. One of these two editions is probably pirated. The Fisher Library also holds an 1831 German edition, an indication of the continued usefulness of Tagliacozzi's work. An Italian translation, with the Latin text, was published in 1964, and a facsimile of the Bindoni edition, with an English translation, was published by the Classics of Medicine Library in 1996.

Girolamo Mercurio, known as Scipione, was an Italian physician born in the second half of the sixteenth century. He studied medicine at Bologna and at Padua. He took orders as a Dominican but continued to practice medicine, and later left his monastery to go to France as an ordinary physician. In 1601 he again took the Dominican habit. His book *La commare o raccoglitrice, The Midwife* ('raccoglitrice' is another term for midwife) was first published in 1601, and was reprinted many times through the seventeenth and into the eighteenth century. Interestingly enough it was translated into German (1652), but apparently not into English, French, Latin or Spanish. The books is illustrated with many remarkable woodcuts of pregnancy, the position of the child or children in the womb, the manipulations and operations of childbirth, the instruments needed, and so on. Mercurio provides the most clearly documented account of the Caesarean section available in the Renaissance. He gives a detailed and illustrated account of how to make the incision, with four strong assistants to hold the patient down. The post-operation care included the application of a decoction of various herbs and flowers in wine. Our edition also includes spiritual advice for expectant mothers, and a discussion of the importance of the baptism of the newborn. Facsimile editions of Mercurio's text were still available in 2001.



SCIENCE AND TECHNOLOGY II

case 5

BALDASSARRE CAPRA (1580-1626). ***Consideratione astronomica circa la noua, & portentosa stella che nell'anno 1604 adi 10. ottobre apparse.*** **In Padova: Nella Stamperia di Lorenzo Pasquati, 1605.**

TITLE-PAGE: [within a frame of type-ornaments] CONSIDERATIONE | ASTRONOMICA | Circa la noua, & portentoſa Stella | che nell'anno 1604. adi 10. | Ottobre apparſe. | CON VN BREVE GIVDICIO | delli ſuoi ſignificati. | *Di Baldeſar Capra Gentil'homo Milaneſe* | *studioſo d'Aſtronomia, & Medicina.* | [printer's device] |IN PADOVA, M.DC.V. | Nella Stamparia di Lorenzo Paſquati. | [within a slot] Con Lic. de Sup.

Gift of Professor Stillman Drake in 1981.

GALILEO GALILEI (1564-1642). ***Difesa contro alle calunnie & imposture di Baldessar Capra.*** **In Venetia: Presso Tomaso Baglioni, 1607.**

TITLE-PAGE: DIFESA | DI GALILEO GALILEI | NOBILE FIORENTINO, | *Lettore delle Matematiche nello Studio di Padoua,* | Contro alle Calunnie & impoſture | DI BALDESSAR CAPRA | MILANESE, | *Vſategli sì nella Conſiderazione Aſtronomica ſopra la nuoua Stella* | *del M DC IIII. come (& aſſai più) nel publicare* | *nuouamente come ſua inuenzione la fabrica, &* | *gli vſi del Compaſſo Geometrico, & Militare, ſotto il titolo di* | Vſus & fabrica Circini cuiuſdam proportionis, &c. | CVM PRIVILEGIO. | [printer's device] | IN VENETIA, M CD VII. | [rule] | Preſſo Tomaſo Baglioni.

Gift of Professor Stillman Drake in 1971.

GALILEO GALILEI (1564-1642). ***Siderevs nvncivs.*** **Francof[vrti]: Prostat in Paltheniano, 1610.**

TITLE-PAGE: SIDEREVS, | NVNCIVS | MAGNA, LONGEQVE ADMIRA- | bilia Spectacula pandens, ſuſpiciendaq; pro- | ponens vnicuiq;, præſertim vero | *PHILOSOPHIS, atq$_8$ ASTRONOMIS, qua a* | GALILEO GALILEI PA- | TRITIO FLORENTINO | Patauini Gymnaſii Publico | Mathematico | PERSPICILLI | *Nuper a ſe reperti beneficio ſunt obſeruata in LUNÆ FA-* | *CIE, FIXIS INNUMERIS, LACTEO CIRCVLO* | *STELLIS NEBVLOSIS,* | *Appime vero in* | *QVATVOR PLANETIS* | Circa IOVIS Stellam diſparibus interuallis, atq; periodis, | Celeritate mirabili circumuolutis; quos, nomini in hanc vſq$_8$ | diem cognitos, nouiſſime Auctor depre- | hendit primus;

atque | MEDICEA SIDERA | NVNCVPANDOS DECREVIT. | MD [printer's device] CX | Proſtat Francof. in Paltheniano.

Gift of Professor Stillman Drake in 1971.

GALILEO GALILEI (1564-1642). *La operazione del compasso geometrico, et militare.* In Padova: Per Paolo Frambotto, 1640.

Gift of Professor Stillman Drake in 1971.

Galileo Galilei, a scientist of genius and a humanist of great character, had the misfortune to be born a Renaissance man into the fragmented Italy of the Counter Reformation. The great natural philosopher of the previous generation, the Dominican Giordano Bruno, was burned at the stake as a heretic in 1600; Galileo's contemporary and defender Tommaso Campanella, another Dominican, wrote his tract *Apologia pro Galileo* (1616) from the Neapolitan prison of St. Elmo, and endured thirty years of captivity, with sessions of horrible torture, and years of solitary confinement chained in an underground cell. Another contemporary, the Jesuit scientist and Archbishop of Spalato, Marco Antonio De Dominis [see below], became an apostate and fled to England; a churchman of the younger generation, Sforza Pallavicino (1607-1667), fell into disfavour because of his support in the Curia for the party of cardinals that favoured Galileo (he later joined the Jesuits, wrote a history of the Council of Trent intended to counter the impact of Paolo Sarpi's history [see Case 2], and was made a cardinal). Another Pallavicino, Ferrante [also Case 2], was himself intended for a career in the Church, but became an energetic critic of its vices and excesses, and was executed by servants of Pope Urban VIII, the persecutor of Galileo, two years after Galileo's own death in 1642. It is indicative of the contradictions of the Counter Reformation, only in part mitigated by reform within the Church by leaders like Carlo Borromeo and Filippo Neri, that all these men, Galileo included, saw themselves not only as good Christians, but as good Catholics, and that Galileo's supporters within the Church were able to save him from prosecution for so many years.

As Shakespeare, Galileo's exact contemporary, might have written of him, his humours were but indifferently mixed. Under the ancient system of Hippocrates, which survived through the Renaissance, his temperament was essentially sanguine (that is, hopeful and optimistic), but by turns choleric (irascible), and bilious (peevish), and perhaps insufficiently phlegmatic (cool) in his response to the annoyances of the world. Some of the earliest of these annoyances — indeed, injuries — were provided by Baldassarre Capra, the son of a Milanese surgeon and fencing teacher Aurelio Capra who had moved to Padua some time around 1590, and became an acquaintance of Galileo. The young Capra, though he wished to become an astronomer, studied not with Galileo, but with the German Simon Mayr, who boasted of having studied (somewhat briefly, as it later turned out) with Tycho Brahe and Johannes Kepler

in Prague. Capra's scientific work was strongly influenced by Mayr (who, despite being described by his enemies as an "unskilled and bad astrologer," went on to a distinguished career as court mathematician to his patron, the Margrave of Brandenburg), and he gave credit to Mayr, along with himself, in his *Consideratione astronomica,* concerning the conspicuous nova of 1604. Unusually, for a scientific work of the time, it was written in the vernacular rather than in Latin. Galileo delivered three public lectures concerning this phenomenon, which he presented to overflow audiences in Padua. The lectures themselves are lost, but Galileo did publish a satirical dialogue in the dialect of Padua in which he poked fun at the Aristotelians and the astrologers (*Dialogo di Cecco de' Ronchitti,* 1605. of which the Fisher Library possesses a copy, and which Stillman Drake translated into English in his *Galileo against the Philosophers,* 1976). Giorgio Tabarroni, in the *Dictionary of Scientific Biography,* states of the young Capra's work:

> Capra also maintains, against the Aristotelian theorists, that the new star belongs to the sphere of fixed objects and gives ample and precise information on the position and the variations of its color and its size, demonstrating that he made careful observations. At the end there is an attempt at an astrological interpretation, which should not be surprising, since astrology was still popular — in fact, astrology is present in the similar booklet by Kepler. In very bad taste, on the other hand, are the frequent taunts at Galileo, on secondary questions and often with an air of pretext, almost as if the author were looking for controversy. For the time being, however, Galileo did not feel it necessary to answer, nor did he wish anyone else to do so. (1970, III: 60)

Galileo's reply, his *Difesa ... contro alle calunnie & imposture di Baldessar Capra, Defence against the Libels and Frauds of Baldessar Capra,* came in 1607, in response to Capra's plagiarism of his *Operazioni del compasso geometrico, et militare, Operations of the Geometric and Military Compass.* Around 1597, Galileo had devised this instrument — a proportional compass, now known as a sector, containing various scales which enabled the user to solve a wide variety of problems dealing with map-making, construction of geometrically similar figures, computation of roots, and the calculation of densities — of great utility to engineers, and wrote a handbook for its users. The instrument was manufactured for sale by a craftsman retained by Galileo, and the booklet was privately printed in 1606. It seems that Capra, who published his Latin version, *Usus et fabrica circini cuiusdam proportionis* in 1607, had been working on his project for some time, certainly prior to 1606, but had nevertheless based his work on an example of one of Galileo's instruments, perhaps with a manuscript set of instructions. To add insult to injury, Capra practically accused Galileo of having stolen the invention from him. Stillman Drake comments:

> This combination of plagiarism and effrontery was too much for Galileo, who brought charges against the author before the university officials and had the book suppressed and Capra severely censured. But since not all copies were recovered, and Galileo feared that Capra's insolent charges might have damaged his reputation both in Italy and abroad, he published in 1607 a Defense ... In this very entertaining book Galileo first displayed those polemic talents which were soon to be brought to bear in much more serious subjects upon far more formidable opponents. (Galilei, 1957: 17)

A somewhat more sympathetic opinion is expressed by Tabarroni:

> To all that has been said on this subject, it is possible to add that probably Capra, while his teacher [Mayr] was still in Padua, had set out to give greater authority (by putting them in Latin) to the handwritten instructions on the use of the compass that had been publicly dictated by Galileo but generally were circulated [anonymously], which meant that they were both without author and without owner. This at least explains the imprudent and foolish attempt by Capra, who, if only he had cited his source and renounced the absurd pretext of priority, would have had both fame and advantage, including economic benefit, from his work. That unfortunate attempt was instead his ruin. (1970, III: 60)

No historian of science has yet been able to explain just how the bad blood between Capra and Galileo developed in the first place. Drake supposes that Simon Mayr, who years later claimed priority over Galileo in the discovery of Jupiter's satellites (though he published four years after Galileo on that topic), was at the root of it. Capra's booklet is very rare, with WorldCat showing only a copy at Oxford.

Galileo's book, *Sidereus nuncius, The Starry Messenger* (1610), of which a very rare German edition of the same year, with Kepler's laudatory essay, is shown here (and which was quite possibly known to Mayr), demonstrates, among other things, the existence and the motions of the four larger moons of Jupiter, based on Galileo's observations using his new instrument, the telescope. Edward Stafford Carlos, writing in 1880, states:

> In 1609, Galileo, then Professor of mathematics at Padua, in the service of the Venetian Republic, heard from a correspondent at Paris of the invention of a telescope, and set to work to consider how such an instrument could be made. The result was the invention of the telescope known by his name, and identical in principle with the modern opera-glass. In a maritime and warlike State, the advantages to be expected from such an invention were immediately recognised, and Galileo was rewarded with a confirmation of his Professorship for life, and a handsome stipend. (1950: vii)

Galileo's early observations included a close study of the moon, including his idea of earth-light on the moon, and his explanation of the

copper colour of the moon in eclipses. His later astronomical discoveries included the ring (as was observable then) of Saturn, and the phases of Venus. Galileo also published a series of observations of sunspots, some observation of three comets, and further minute observations of Jupiter and its satellites. One more astronomical discovery made late in life, and despite failing eyesight, was of the libration of the moon — the slight, apparent wobble in the rotation of the moon due to its variable speed of rotation and the tilt of its axis, which makes 59% of the moon's surface visible from earth, rather than just 50% if libration did not occur. The discovery was made by 1637, and the announcement of it is dated "*dalla mia carcere di Arcetri,*" from my prison at Arcetri.

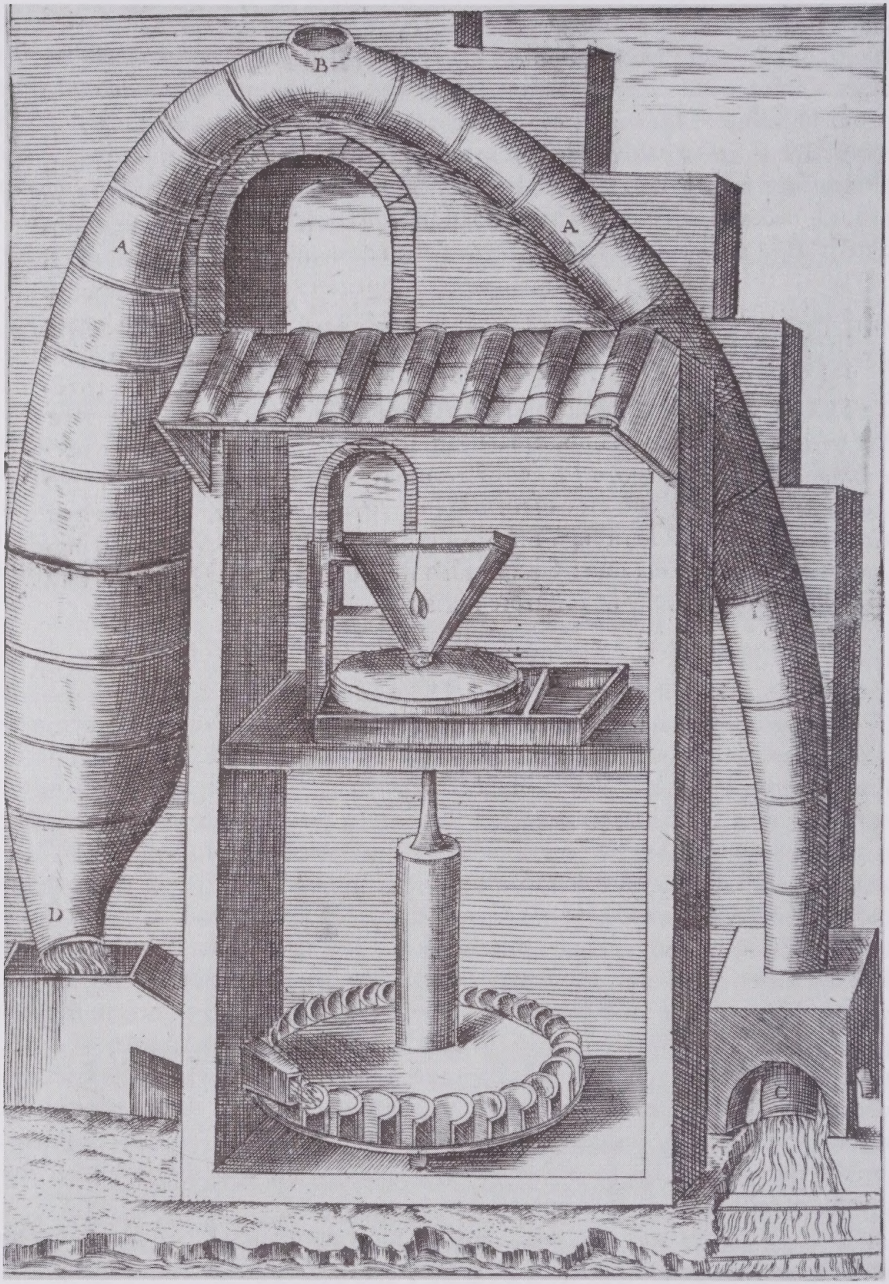
VITTORIO ZONCA (1568-1602). ***Novo teatro di machine et edificii per uarie et sicure operationi.*** **In Padoua: Appresso Fran:co Bertelli, 1656.**

TITLE-PAGE: [engraved title] NOVO TEATRO | DI MACHINE ET EDIFICII | Per uarie et ſicure operationi | *Cõ le loro figure tagliate in Rame* | *e la dichiaratione e dimostratione* | *di ciaſcuna.* | *Opera neceſaria ad Architetti, et a quelli* | *ch di tale studio ſi dilettano,* | DI | VITTORIO ZONCA *Architetto* | *della Magnifica Communita* | *di Padoua.* | *Al Ill.mo Sig,re e Pronẽ mio Coll.mo Il Sig.r* | NICOLO de LAZARA *Conte del Palù Cau.r* | *del Grã Collare di S. Michele* | *1656* | [within a slot] *In Padoua Appreſo Fran:co Bertelli.*

Purchased with funds from a Canada Council Special Grant for History of Science in 1969.

Vittorio Zonca was an architect and engineer in Padua. *Il novo teatro di machine et edificii* is his only book. First published in 1607, it was reprinted in 1621, and again in 1656, the edition shown here. It is one of several books of the late sixteenth and early seventeenth centuries which consist of illustrations of mechanical devices, shown approximately to scale, together with explanatory text. Similar books were published by Jacques Besson (1569), Agostino Ramalli (1588), Jacopo da Strada (1617), and Giovanni Branca (1629). Zonca's work includes machines for lifting weights, for drawing and raising water, drawings of sluices, and locks for navigation, water mills of various kinds, lathes, and pestles on a grand scale. His designs are for the most part based on the exploitation of the excellent mechanical properties of various sorts of wood, with some metallic components, particularly where low friction is necessary. His illustrations present the complex world of the applications of wood other than for building. His motive force is most often water, which in an overshot mill of his time was capable of supplying several horsepower for a grinding, milling and other operations.

Animal power was also used, but his most surprising (though impossible) machine was a hydraulic perpetual motion device. Zonca shows in his engraving a huge pipe for raising water. It has a large, sealed inverted U-tube with a greater diameter on one side. The figure shows the larger tube on the left emptying water at a higher level than the water intake on the right. This water



Vittorio Zonca. *Novo teatro di machine … operationi.* 1656.

then powers a horizontal turbine at the bottom, which drives a millwheel for grinding grain. There is a sealed port at the top to facilitate the initial filling of the device with water. The rationale for this machine was Aristotle's principle that "nature abhors a vacuum," that is, nature will not allow a vacuum in the top of the U-tube and will do whatever necessary to prevent it. This explained why a suction pump could lift a column of water. From this proposition it is only a short logical step for a clever engineer to suppose that you could make the shorter side contain more water than the long side simply by making the shorter side greater in diameter. It would contain a greater weight of water, so water should flow toward that side, even if that side were emptying at a higher elevation.

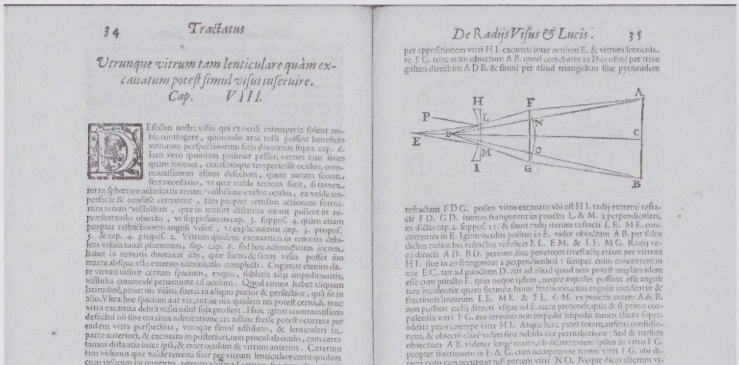
Even Galileo accepted the "abhorrence of a vacuum" principle, but in 1643, before our edition of Zonca's work was printed, Evangelista Torricelli, whom we have encountered before in connection with the *Accademia del Cimento,* demonstrated experimentally that the pressure of the atmosphere could lift a column of mercury only a little more than thirty inches, and if mercury were used to fill a tube four feet long and the tube inverted with the open end in a mercury reservoir then the top of the mercury column would only be about thirty-three inches above the reservoir level, with a "Torricellian vacuum" above it. This effect is the basis of Torricelli's barometer. A column of water could only be lifted about thirty-three feet in the same manner, a limit with which the Romans were familiar more than a thousand years before from their efforts to pipe water over hills, when they found that the apex of their tube could not be higher than 33 feet above the water level at the input end, even when the output was at a lower level. As early as the third century A.D. Heron, or Hero, of Alexandria had described the correct operation of the siphon with the outlet lower than the inlet and the diameter of the pipes having no influence on the operation.

MARCO ANTONIO DE DOMINIS (1560-1624). ***De radiis visvs et lvcis in vitris perspectivis et iride tractatus.*** **Venetiis: Apud Thomam Baglionum, 1611.**

Gift of Professor Stillman Drake in 1986.

The New Catholic Encyclopedia introduces De Dominis as an "Italian ecclesiastic, scientist, and apostate." He was born on the island of Rab, just off the coast of present-day Croatia. His father, a graduate of Padua, worked as a lawyer in Venice. Young Marco was educated at the Jesuit college in Loreto, and completed his training and joined the order. After further study at Verona and two successful years teaching in Padua, he moved on to Brescia. In 1600, already a bishop, he was promoted to Doctor of Theology in Padua University. By this time he had already begun his work on the physics of light. He worked chiefly on the refraction of light on its passage from one medium to another, using self-made equipment, chiefly glass bowls filled with water, and developed a theory of the rainbow. Zarko Dadi, writing in the *Dictionary of Scientific Biography,* states:

After the invention of the telescope Dominis added its theoretical explanation to his work. His explanation was not entirely satisfactory, however, because his knowledge of the law of refraction was incomplete. He concluded that the image of an object was enlarged by increasing the angle of sight, which he had previously defined correctly. Thus Dominis describes in particular detail the effect on the angle of sight of a lens of greater curvature or of a greater distance between the lens and the object being viewed. With the same thoroughness he examined lens combinations, in particular the combination of a convex object glass and a concave eyepiece. This work led to his discovery of the conditions under which the magnification of an image is possible. (1970, IV: 158)


34 Tractatus

Vtrunque vitrum tam lenticulare quàm excauatum poteſt ſimul viſus inſeruire. Cap. VIII.

Defectus noſtri viſus qui ex oculi intemperie ſolent nobis contingere, quomodo arte tolli poſſint beneficio vitrorum perfectiorum ſatis docuimus ſupra cap. 6. Iam vero quorum patiuntur paſſiui, omnes tam ſones quàm rotundi, eiuſdemque temperiei oculus, cremaximum aliqua defectum, quem naturi ſecum, ſed neceſſitas, vt quæ valde remota ſunt, ſi tamen, intra ſphæram actionis rerum viſibilium cadant oculus, ea valde imperfecte & confuſè cernantur, tum propter remiſſas actionem formarum rerum viſibilium, quæ in maiori diſtantia minus poſſunt in ſeperficiem oculi obiecti, vt ſuppoſuimus cap. 3. ſuppoſ. 4. quàm etiam propter refractionem angulo viſus, vt explicauimus cap. 3. propoſ. 3. & cap. 4. propoſ. 2. Vitrum quidem excauatum in remotis debilem viſum natæ plurimum, ſup. cap. 6. ſed hæc admonebitum locum, habet in remotis duntaxat illis, quæ forma de ſuam viſus poſſet ſuo marte aſſequi vlo externo adminiculo compleſci. Cogimur etenim dare vitrum viſuæ cernum ſpacium, cuius, habiti aliqa impedimenta, viſibilia commode pertemnunt ad oculum. Quod cernes habet aliquam latitudinē, patet ex illis, fieria in aliquo puncto & perfectior, quā ſit in alio. Vbi hoc ſpacium aut vix, aut nec vix quidem res poteſt cerni, & tunc vitro excauata debili viſui nihil ſola profunt. Hoc igitur communiſſimo defectui ne ſine ratione adhuc remoti adhuc fieriæ poteſt occurrere per eadem vitra perfectiora, vtroque ſimul adhibito, & lenticulari inparte anteriori, & excauato in poſteriori, non procul ab oculo, cum certa tamen diſtantia inter ipſa, & inter oculum & vitrum anterius. Cæterum tam vidonus quæ valde remota ſunt per vitrum lenticulare cerni quidem etiam ipſorum incrementa, remoto vſque ad certum ſpacium ab oculo vitro præcluſo, ſed turbata, indiſtincta, & confuſe propter multorum radiorum viſualium directionem cum fractis. Sugitur aliqua ratione tolli poſſet hæc confuſio, vt vt fublatis radijs directis per ſola refractos ſit viſio, ex duplici capite illa cluſa eſſet, & diſtinctionem ex fublata confuſione præcluſam ex rerum viſibili ſi tuatione, & conſequenter ex ratione remotionis rei viſibilis in viſu, dum minima viſibilia maiora fiunt, & multa minora minimis de ſe viſibilia, remotiora ſiderum ſitus & viſibilia. Tollitur itaque confuſio illa, & extinguuntur radij directi puta A E. B E.

pec

De Radijs Viſus & Lucis. 35

per oppoſitionem vitri H I. excuntis inter oculum E. & vitrum lenticulare F G. tunc enim obiectum A B. quod cernebatur in D. ceſſante per vitrum gallum directum A D B. & ſimili per aliud triangulum ſine pyramidum

refractum F D G. poſito vitro excauato vbi eſt H I. radij exteriori refracti F D. G D. interim ſtangentur in punctis L. & M. à perpendiculari, ex diſtis cap. 3. ſuppoſ. 11. & ſunt radij interim refracti L E. M E. concurrentes in E. Igitur oculus poſitus in E. videt obiectum A B. per ſolos ſtictos radios refractos videlicet L E. E M. & I E. M G. Radij vero directi A D. B D. pereunt, ſine penetrent irrefracte etiam per vitrum H I. ſine in eo ſtangantur à perpendiculari: ſemper enim concurrent in axe E C. aut ad punctum D. aut ad aliud quod non poteſt ſimplus idem eſſe cum puncto L. quia neque ipſum, neque æquales poſſunt eſſe angali tum incidentiæ quam fractionis huius fractionem angulo incidentiæ & fractionis interium L E. M E. & F L. G M. ex punctis autem A & B. non poſſunt radij directi vſque ad L. recta penetrando, quia & ſi punctum puncta vitri F G. ea omnino non impedit impedit tamen illatis ſuperadditi paries exempe vitri H I. Atque hinc patet totum, artem confuſionis, & obiecti cluſi videndi ſine nebula aut pertubatione: Sed & earſum obiectum A B. videtur longe maiori & diſtinctionem ipſius in vitro F G. propter fractionem in F. & G. cum acceptione totius vitri F G. ob directi radij non occupant ſuſi partem vitri NO. Neque dicas aliquem vitri radij non occupant ſuſi partem vitri NO. Neque dicas aliquem vitri remoti refringere vſibus ſibi angulo L E M. qui eſt minor angulo primæ fractionis L D M. per propoſitionem 16 primi lib. Elem. Euclidi quoniam angulus L E M. qui ſtringitur per vitrum H I. interius diſtantia per ſolas primæ fractionis L E. M G. & oculus in E. cernit rem A B. occupantem totum radium acium vitrum F G. tum vſo hic fit per replexatas lineas F L. L E. F A. Itaque angulus viſibilis L E M. æquipollet angulo viſuo F D G. Sicut igitur angulus fractionis primæ F D G. maior eſt angulo directæ viſionis A D B. vt oſtum, & conſequenter res A B. viſibi per angulum F D G. ſi tractus quam ſi videretur per angulum A D B.

E 2 ita

His theory of tides, *Euripus seu de fluxu et refluxu maria sententia* (1624), was based on the idea of attractive force between the moon and the earth. which was later made precise in Newton's theory of gravitation. The greater part of the book deals with the figure of the earth: De Dominis advocated the spherical form. By 1602 he was appointed Archbishop of Spalato (Split) in Croatia, where he was welcomed as the first Dalmatian to hold the post after two hundred years of Venetian rule.

What brought De Dominis into the spotlight of European public opinion was his involvement in the conflict between Rome and the Venetian Republic [see Case 2]. De Dominis sided with Venice, in whose territory he was situated. That fact, combined with a correspondence with Paolo Sarpi and conflicts with his own clergy and fellow-bishops (which culminated in the loss of an important financial case in the Roman Curia) led him to resign his office in favour of a relative. He moved to Venice in 1615. His main theological work, *De republica ecclesiastica contra primatum Papæ* (1617-22) urged unity of all Christian churches, their commitment to exclusively spiritual ends, and peace among nations. He also asserted that the pope had no jurisdiction over bishops, but was only *primus inter pares,* first among equals. These beliefs made it necessary for De Dominis to flee, first to Switzerland, then to England. He was

excommunicated by his own Archdiocese. In England he was received well by James I, and in 1619 he was named Dean of Windsor. However, the Spanish marriage of Prince Charles made him anxious about the security of his position in England, and he decided to return to Rome. Once out of England his attacks upon the English Church were as violent as had been those on Rome. His renunciation of his apostasy, which the Roman Church constrained him to publish as a pamphlet, completely discredited him both with the Protestants and with the many Catholic opponents of Papal worldly power. He was protected in Rome by Pope Gregory XV, but the Pope died in 1623, and the new pope was Urban VIII, later persecutor of Galileo and nemesis of Ferrante Pallavicino. De Dominis was one of Urban's early victims, and he was imprisoned in 1624, accused of having returned to his heretical beliefs. He was confined to the Castel Sant'Angelo and given three months to prepare his defence, but he became ill, and died in September, 1624. In the vindictive manner of the time, his case was continued after his death. He was declared a relapsed heretic, and his exhumed body burned together with his books on the Campo di Fiori.

AGOSTINO SCILLA (1639-1700). ***La vana speculazione disingannata dal senso: lettera risponsiva circa i corpi marini, che petrificati si trovano in varij luoghi terrestri.*** **In Napoli: Appresso Andrea Colicchia, 1670.**

TITLE-PAGE: LA | VANA SPECVLAZIONE | DISINGANNATA | dal senso. | LETTERA RISPONSIVA | Circa i Corpi Marini, che Petrificati ſi trouano | in varij luoghi terreſtri. | *DI AGOSTINO SCILLA PITTORE* | *ACCADEMICO DELLA FVCINA,* | *DETTO LO SCOLORITO.* | DEDICATA | ALL'ILLVSTRISSIMO SIGNORE, | IL SIGNOR | D. CARLO GREGORI | MARCHESE DI POGGIO GREGORIO, | CAVALLIERO DELLA STELLA | [ornament] | IN NAPOLI, | Appreſſo Andrea Colicchia. M.DC.LXX. | *Con licenza de' Superiori.*

Purchased with funds from the Buchanan Italian Fund in 1996.

Agostino Scilla was by training a painter, and is still considered one of the best painters of the seventeenth-century Sicilian school. He, like Borelli, was forced into exile by the failure of the Messina revolt against Spain. He went first to Turin and later to Rome. He was a cultured man, well versed in science and the humanities. Though *La vana speculazione disingannata dal senso, Vain Speculation Undeceived by Sense,* today considered one of the classics of geology, was his only book, he was very knowledgeable about ancient Sicilian coins, and was reputed to be a good mathematician. His findings on fossils stood in defiance of the conclusions of the influential Jesuit Athanasius Kircher, who insisted that fossils were formed as sports of nature (though we should also remember that he was one of the first to hold that disease and putrefaction were caused by the presence of invisible living bodies). Kircher's view was also held by Francesco Stelluti, a member of the *Accademia dei Lincei,* established by supporters of the new science of Galileo, and it is likely that the "vain speculation" that

Scilla amasses evidence against is that propounded by the academician. In his book, which has never been translated into English, though it was eventually published in Latin in 1747, Scilla writes:

> I have no idea how the sea could reach so far into the land; I do nor know whether this happened during the Universal deluge or during other special floods. ... I do not know, neither do I know the way to find out. Nor do I care. What I do know is that the corals, the shells, the shark's teeth, the dogfish teeth, the echinoids, etc., are real corals, real shells, real teeth; shells and bones that have indeed been petrified.

The shark's teeth, then known as *glossopetrae,* had been much discussed, and Scilla was preceded by a few years in his discovery of their true nature by Niels Stensen (1638-1686), the Danish anatomist, geologist, and Catholic bishop. Scilla's approach to his research was eminently practical, based on observation. He was convinced that "to doubt things is the best and only way to begin to know them, even approximately." His conclusion that fossils were animal remains imprisoned in rocks that are now hard but were originally muddy or sandy soil, were based on his observations of the sedimentary terrains on both shores of the straits of Messina, and on the processes that he could see happening in the same areas under the action of rapidly flowing water.

LAZZARO SPALLANZANI (1729-1799). *Voyages dans les deux Siciles et dans quelques parties des Apennins.* A Paris: Chez Maradin, Libraire, an VIII [1799 or 1800].

TITLE-PAGE: VOYAGES | DANS LES DEUX SICILES | ET DANS | QUELQUES PARTIES DES APENNINS, | Par SPALLANZANI, Professeur d'Histoire naturelle | dans l'université de Pavie. | *Traduits de l'Italian par G. TOSCAN, Bibliothècaire | du Museum national d'Histoire naturelle de Paris, | avec les Notes du cit. FAUJAS-DE-ST.-FOND.* | TOME PREMIER | [rule] | A PARIS, | CHEZ MARADAN, Libraire, rue Pavée-André-des-Arcs, | n°. 16 | AN VIII.

Gift of William Johnston in 1996.

Spallanzani was one of the great physiologists of the eighteenth century. He made important contributions to the experimental study of bodily functions and animal reproduction. His investigations into the development of microscopic life in nutrient culture solutions paved the way for the research of Louis Pasteur. As we see from the work shown here, he was also a pioneer vulcanologist. He was born in the small town of Scandiano, in the province of Emilia, where his natal house is still preserved. His father was a successful lawyer. At the beginning of a long essay on Spallanzani's scientific career and

accomplishments for the *Biographical Dictionary of Scientists,* Claude E. Dollman writes:

> After attending the local school, Lazzaro went at age fifteen to a Jesuit seminary in Reggio Emilia, seven miles away, where he excelled in rhetoric, philosophy, and languages. The Dominicans wanted him to join their order. Instead, he left Reggio Emilia in 1749 to study jurisprudence at the ancient University of Bologna, where Laura Bassi, a cousin on the paternal side, was professor of physics and mathematics. Under this remarkable woman's influence, Spallanzani liberalized his education. New subjects included mathematics, which impressed him with the significance of quantitative exactitude, while physics, chemistry and natural history aroused his curiosity and revealed his bent. His classical talents, stimulated and polished, brought lasting advantages in historical awareness and aptness of self-expression; and he acquired an invaluable knowledge of French. For some three years he also worked towards his doctorate in law, a project that familiarized him with logic but otherwise grew distasteful. With Laura Bassi's support, Antonio Vallisneri the younger, professor of natural history at Padua and a fellow Scandianese, secured paternal consent for Lazzaro to abandon jurisprudence and follow his predilections. (1970, XII: 553)

Spallanzani took minor orders, and after a few years was ordained priest and became attached to two congregations in Modena. From 1760 he was designated *Abate,* but performed his priestly offices only irregularly. Since he had no private income, the financial assistance and moral protection of the Church eased the way for his investigations of natural phenomena. He spent the years from 1763 to 1769 as chair of philosophy at Modena, and for his last thirty years he was professor of natural history at Pavia. Spallanzani took every opportunity to travel, to study new phenomena, and to meet other scientists. In 1785 he sailed from Venice to Constantinople, keeping up on the way his studies in geology and marine fauna (though many of the social and political customs of the country, the apathy, polygamy, and excessive wealth and poverty distressed him). Despite his age, fifty-seven, and having dispatched his valuable museum collections by ship, Spallanzani set out in August 1786 with only a single attendant on the difficult overland return. He braved mountain passes, floods and torrents, and brigands, and still made detours to inspect mines and geological structures, and collect more specimens. He passed through Bucharest and Budapest, and reached Vienna in December. Two years later he travelled to the Two Sicilies, to add to the volcanic collections of the museums. He visited Vesuvius, Stromboli, Vulcano, and Etna, all of them active, and made several dangerous ascents that required great physical endurance. Dollman writes:

> Vesuvius was tranquil on his first visit, but a later attempt to reach the summit was frustrated by a violent eruption. He went to within five feet of the lava pouring from the rent mountainside and accurately

measured its flow rate. Just short of the crater of Etna, toxic gases rendered him unconscious; but later he peered from the rim at the boiling lava. From a cavern near the summit of Stromboli he noted that bellowing gas explosions forced up the red-hot lava and ejected massive rocks — an observation fundamental to the science of vulcanology. He descended alone into the crater of Vulcano and retired with burned feet and his staff afire when sulfurous fumes prevented further identifications of mineral structures. Field observations were correlated with laboratory analyses and thermal tests on volcanic specimens. A glass furnace and the Wedgewood pyrometer made it possible to determine the composition and fusion temperatures of lava and the identity of gases liberated from the melted igneous rocks. (1970, XII: 562)

In his last set of experiments, published posthumously, he attempted to show that the conversion of oxygen to carbon dioxide must occur in the tissues, and not in the lungs as was proposed by Lavoisier in 1787, and disputed by the mathematician Lagrange. Spallanzani's experimental data, using snails, the protean creatures long among his favoured experimental organisms, resolved this controversy and laid the groundwork for modern conceptions of respiratory physiology. Spallanzani died from complications of an enlarged prostate and a chronic bladder infection in February, 1799. There is still no translation of his complete works into English.

MUSIC AND LIBRETTOS

case 6

GIOSEFFO ZARLINO (1517-1590). *Istitutioni harmoniche.* In Venetia: Appresso Francisco de i Franceschi Senese, 1573.

TITLE-PAGE: ISTITVTIONI | HARMONICHE | DEL REV. MESSERE | GIOSEFFO ZARLINO | DA CHIOGGIA, | Maeſtro di Capella della SERENISSIMA SIGNORIA DI VENETIA: di | nuouo in molti luoghi migliorate, & di molti belli ſe- | creti nelle cose della Prattica ampliate. | *Nelle quali; oltra le materie appartinenti alla MVSICA; ſi trouano dichiarati | molti luoghi di Poeti, Historici, & di Filoſofi; ſi come nel | leggerle ſi potrà chiaramente vedere.* | Con due Tauole; l'vna che contiene le Materie principali: & l'altra | le coſe più notabili, che nell' Opera ſi ritrovano. | [printer's device] | IN VENETIA, | Appreſſo Franceſco de i Franceſchi Seneſe. | M. D. LXXIII.

Donated in memory of Rose Montagnes in 1964.

Gioseffo Zarlino was born in Chioggia, south of Venice, at the base of the Laguna Veneta. He was one of the most learned musical theorists of the sixteenth century. A brilliant polymath, he studied for the Church, and when he settled in Venice in 1541 he was welcomed for his proficiency in theology, his knowledge of Greek and Hebrew, and his attainments in philosophy, mathematics, astronomy and chemistry. His first love, however, was music, for which "he had felt a natural inclination from his tenderest years," as he noted in his dedication to the *Istitutioni armoniche.* Zarlino concentrated his efforts on the study of music, and in 1565 he was elected *primo maestro di cappella* at Saint Mark's, an appointment which he held until his death. His compositions were not limited to sacred music, and in 1571 he was commissioned to celebrate, with music worthy of the occasion, the naval victory at the Battle of Lepanto on October 7 of that year [see also Case 3].

Few of Zarlino's compositions survive, and his fame rests upon the three treatises *Istitutioni armoniche* (first published in Venice in 1558), *Dimostrationi armoniche* (1571), and *Supplimenti musicali* (1588). As a theorist, Zarlino was in advance of his time, anticipating Kepler, Mersenne, Des Cartes, and later writers on theory with his opinion as to the true division of the scale in just intonation. Concerning his arrangement of the modes, beginning with the Ionian rather than the Dorian, Grove's *Dictionary of Music and Musicians* comments:

> This arrangement — which no other great theorist of the century has followed — would almost seem to have been dictated by a prophetic anticipation of the change which was to lead to the abandonment of the modes, in favour of a newer tonality: for the series here begins

> with a form which corresponds exactly with our modern major mode, and ends with the prototype of the descending minor scale of modern music (1928: IV, 777).

Zarlino's publications brought him into conflict with his former pupil the singer, writer and composer Vincenzo Galilei, the father of Galileo. Vincenzo attacked rather viciously the division of the scale advocated by Zarlino, and proposed instead a Pythagorian system — which all modern theorists agree in rejecting. Vincenzo's favoured instrument was the lute, and as part of his response Zarlino proposed that for the lute, which required some reasonable power of temperament, the octave should be divided into twelve equal semitones. "That is to say," *Grove* notes "he advocated in the 16th century the practice that we have only seen universally adopted within the 19th." Zarlino lived to supervise the publication of a complete edition of his works in 1589, but the controversy concerning his opinions continued after his death in 1590.

PIETRO FABBRIZI. ***Regole generali del canto fermo: raccolte da diuersi autori.*** **In Roma: Per il Mascardi; ad istanza di Francesco Maria Rossi de' Caifabri, 1708.**

Gift of Professor Harvey J. Olnick in 1989.

The literal meaning of *'canto fermo'* (Latin: *cantus firmus*) is 'fixed song.' It denotes the melody to which a composer or student of counterpoint would add one or more melodies. The technique of writing a melody against another melody is one of the most important things a composer must learn. In the Middle Ages the *cantus firmus* was a religious chant, or plainchant, as opposed to any type of measured music. The current sense of the term denotes any pre-existing melody used as the basis of a new polyphonic work. *Grove* notes: "The term seems to have been promulgated more by the writers of theoretic treatises than by composers, and thus it became specially associated with the academic exercise in counterpoint" (1928: I, 552). Fabbrizi's work was first published in 1651 as *Regole generali del canto eccelesiastico,* with amplified and corrected editions in 1678, 1689, and, finally 1708. No other works by Fabbrizi are known, and his book is very rare in any edition. In North America, the 1651 edition is at Yale and the New York Public Library; the 1678 edition is held at the University of Rochester, and the 1689 edition at the Library of Congress, the University of Kentucky, Oberlin College, and the University of Oregon; only the Library of Congress lists a copy of this edition of 1708.

ACCADEMIA FILARMONICA (BOLOGNA, ITALY). ***Ricordi per li signori compositori dell'Accademia de' signori filarmonici.*** **In Bologna: Per gli Eredi d'Antonio Pisarri, 1689.**

SECTION-TITLE: RICORDI | PER LI SIGNORI | CANTORI, | *E* | SONATORI | *DELL' ACCADEMIA* | *De' Signori Filarmonici.*

Gift of Professor Harvey J. Olnick in 1989.

This booklet sets out the rules and duties, prayers and observations, and charitable donations appropriate to the composers, singers and musicians, members of the Academy. The *Accademie* were institutions which flourished throughout Italy, particularly in the sixteenth and seventeenth centuries, founded for promoting the progress of science, literature, and the arts. The Bologna academy was the earliest founded in Italy for the cultivation of music, in 1482, and was one of the longest-lived, being mentioned by Burney in his *Musical Tour* in 1773. In the sixteenth and seventeenth centuries Bologna had four societies for public instruction in music, together with societies in Cesena, Ferrara, Florence, Padua, Salerno, Siena, Verona, and Vicenza. The Academicians would meet each week to compare their studies and efforts in public instruction and criticism, theory, composition, and performance. *Ricordi per gli signori* is extremely rare, and no other copies are noted for North American libraries.

GIOVANNI BATTISTA ANDREINI (1576-1654). ***L'Adamo: Sacra rappresentatione; alla M.^{ta} Christ.^{ma} di Maria de Medici, Reina di Francia dedicata.*** **In Milano: Ad' instanza di Geronimo Bordoni libraro, 1613.**

Purchased with funds from the family of Emilio and Emma Goggio in 2000.

Andreini was born in Florence, the son of famous *commedia dell'arte* players Francesco and Isabella Andreini. By 1594 he was a member of the *Compagnia dei Gelosi,* directed by his father, and made his debut as a playwright with his tragedy *Florinda,* presented in Florence in 1603. He then entered the service of the Duke of Mantua, and reconstituted the disbanded *Gelosi* as the *Fedeli,* who survived as a company until Andreini's death in 1654. The *Fedeli* served the Medici and Gonzaga families, and played throughout northern and central Italy, and, at the invitation of Maria de' Medici, for several lengthy tours in Paris. In 1627 they visited Prague, and in 1628, Vienna. Together with his many plays and poems, Andreini wrote several musical dramas, close to operas, including *L'Adamo* (1613), *La Maddalena* (1617), for which music was composed by Monteverdi and others, the tragicomedy *La Centaura* (1622), and the comedy *La Ferinda* (1622). *L'Adamo* features choruses of angels, demons, and fairies, and other singing parts. It is generally accepted that Milton drew his inspiration for the figure of Satan, the council of demons, and for other episodes in *Paradise Lost* (1667) from *L'Adamo,* a key work of the seventeenth century. This first edition is copiously illustrated with engravings by Cesare Bassani, after drawings by Carlo Antonio Procaccini (1555-1605).

ATTO TERZO

SCENA PRIMA.

Adamo, Eua.

Mia Compagna amata,
O di queſta mia vita
Vero cor, cara vita;
Sì frettoloſa adunque ali vibrando

Gen. 2. Et erunt duo in carne vna.

Giovanni Battista Andreini. *L'Adamo: Sacra rappresentatione … dedicata.* 1613.

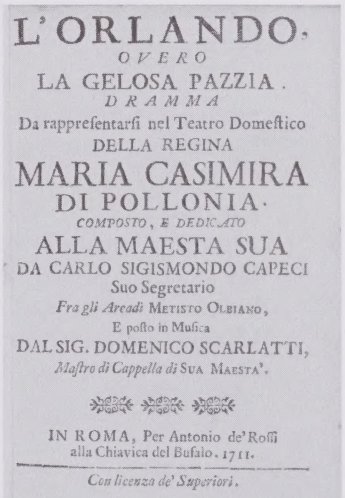
DOMENICO SCARLATTI (1685-1757). *L'Orlando, overo, La gelosa pazzia.* In Roma: Per Antonio de' Rossi alla Chiavica del Bufalo, 1711.

TITLE-PAGE: L'ORLANDO | *OVERO* | LA GELOSA PAZZIA | *DRAMMA* | Da rappreſentarſi nel Teatro Domeſtico | DELLA REGINA | MARIA CASIMIRA | DI POLLONIA. | *COMPOSTO, E DEDICATO* | ALLA MAESTA SUA | DA CARLO SIGISMONDO CAPECI | Suo Segretario | *Fra gli Arcadi* METISTO OLEIANO, | E poſto in Musica | DAL SIG. DOMENICO SCARLATTI, | *Maſtro di Cappella* di SUA MAESTA'. | [row of 3 type-orn.] | IN ROMA, Per Antonio de'Roſſi | alla Chiavica del Bufalo. 1711. | [rule] | *Con licenza de' Superiori* | Si vendono dal medeſimo Stampatore.

Gift of Karol Godlewski in 2002.

Domenico Scarlatti, the son of Alessandro, was born in Naples, and trained in music by his father, who for many years controlled his career. In 1708 he was in Venice studying with Francesco Gasperini, and there he met Handel. *Grove* notes:

> Domenico seems to have accompanied Handel to Rome, for Cardinal Ottoboni held a kind of competition between the two, at which the victory was undecided on the harpsichord, but when it came to the organ, Scarlatti was the first to acknowledge his rival's superiority, declaring that he had no idea such playing as Handel's existed. The two became fast friends from that day; they remained together until Handel left Italy, and met again in London in 1720 (1928: III, 543-4).


L'ORLANDO.
OVERO
LA GELOSA PAZZIA.
DRAMMA
Da rappreſentarſi nel Teatro Domeſtico
DELLA REGINA
MARIA CASIMIRA
DI POLLONIA.
COMPOSTO, E DEDICATO
ALLA MAESTA SUA
DA CARLO SIGISMONDO CAPECI
Suo Segretario
Fra gli Arcadi METISTO OLBIANO,
E poſto in Muſica
DAL SIG. DOMENICO SCARLATTI,
Maſtro di Cappella di SUA MAESTA'.
IN ROMA, Per Antonio de'Roſſi
alla Chiavica del Bufalo. 1711.
Con licenza de' Superiori.
Si vendono dal medeſimo Stampatore.

In Rome, Scarlatti entered the service of the exiled Queen Maria Casimira of Poland, for whom he wrote *L'Orlando,* and seven other operas, several to librettos by the queen's secretary, Carlo Sigismondo Capeci. *L'Orlando* was based on incidents from Ariosto's *Orlando furioso.* Handel based his opera *Orlando* (1733) on an adaptation of Capeci's libretto. One of Handel's finest operas, it has been frequently performed in recent years. Scarlatti's score, by contrast, has been lost, and the printed libretto is extremely rare, with no copies shown in other North American libraries. He spent most of the latter part of his life in Lisbon and, after 1729, in Madrid in the service of Maria Barbara of Portugal, who married the heir to the Spanish throne in that year. He returned to Naples in 1754, and died there in 1757. According to *Grove,* he was an inveterate gambler, and left his family destitute, but the great castrato Farinelli, a colleague of Scarlatti in Spain since 1737, came to their assistance.

Domenico Scarlatti is, of course, best known today for his more than 600 harpsichord sonatas, which since the late 1800s have also been performed in piano arrangements. The critic, harpsichordist and conductor Lionel Salter writes:

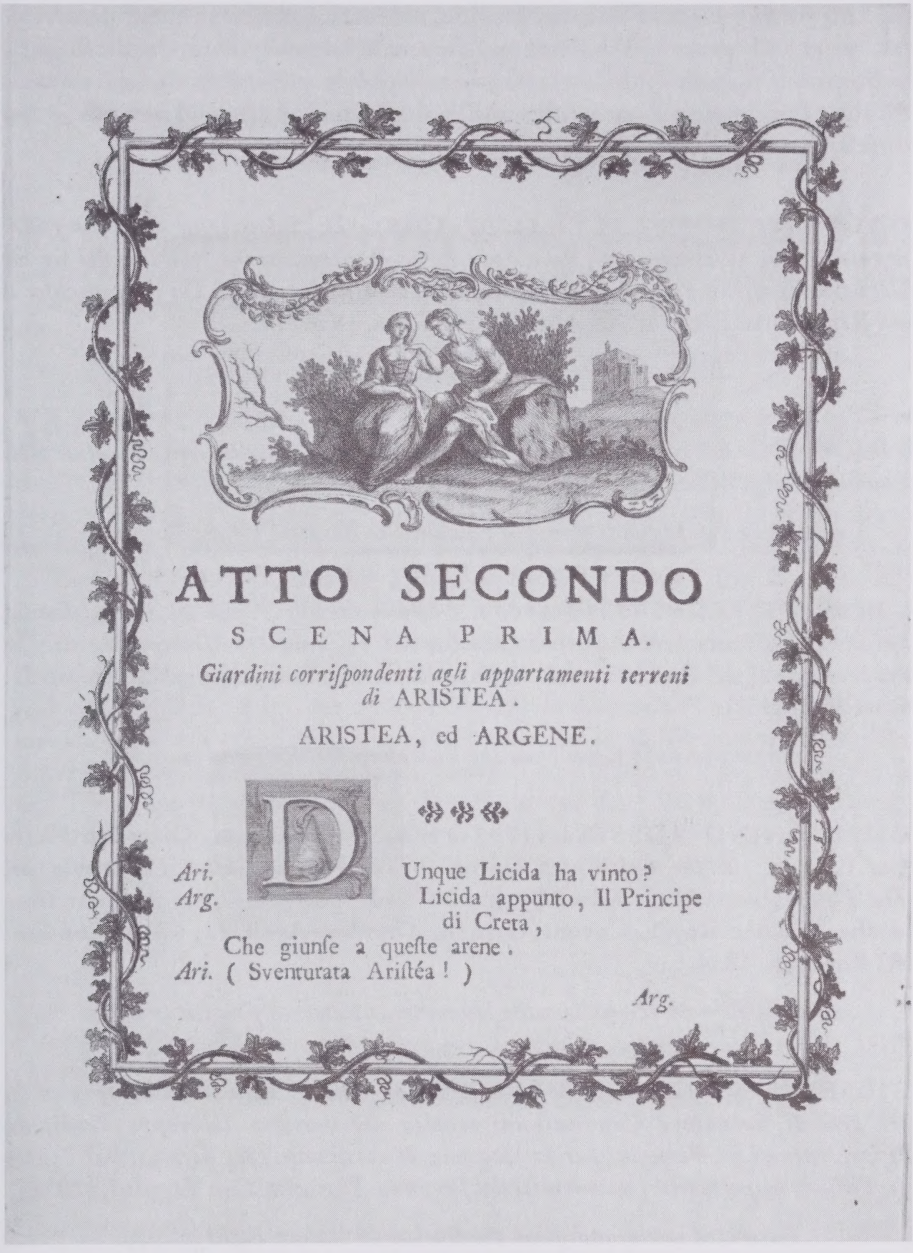
> They are of an incredible variety and richness of invention, ranging from ebullient movements exulting in extravagant virtuoso effects to deeply expressive and sensual pieces: a large number are characterized by a vivacious wit and by harmonic punning (described by the composer as "an ingenious jesting with art"), and are influenced to a remarkable degree by the forms, rhythms, harmonies and instrumental colour of Spanish folk music. Scarlatti was one of the greatest innovators in the development of keyboard music, but his works lose some of their incisive quality if not played on the harpsichord (1978: 161).

TOMMASO TRAETTA (1727-1779). *Olimpiade: dramma per musica, da rappresentarsi in Firenze nel Teatro di Via della Pergola, nell'autunno dell'anno 1767.* [Florence?, 1767?].

TITLE-PAGE: [engraved title] *OLIMPIADE* | *DRAMMA PER MUSICA* | *Da rappresentarsi in Firenze* | *nel Teatro di Via della Pergola,* | *nell'Autunno dell'Anno 1767* | *SOTTO LA PROTEZIONE* | *DI SUA ALTEZZA REALE* | *PIETRO LEOPOLDO* | *ARCIDUCA D'AUSTRIA* | *PRINCIPE REALE D'UNGHERIA* | *&* | *GRAN-DUCA* | *DI TOSCANA*

Purchased with funds from the family of Emilio and Emma Goggio in 2001.

The works of Tommaso Traetta fell into almost complete neglect after his death, though there has recently been a minor revival of interest in his music. During his lifetime he achieved great success, and wrote operas for Italy, England, Austria, and Russia between 1751 and 1772. His librettists included Goldoni, for the comic opera *Buovo d'Antona* (1756), and Metastasio, for *Olimpiade* (1758). He was granted a life pension by his patron the Duke of Parma for his *Ippolito ed Aricia* (1759), after its new production six years later for the wedding of the Princess Maria Luisa with Charles III, King of Spain. The beautifully-illustrated libretto for *Olimpiade* is very rare, with one copy shown at Cambridge University.



ATTO SECONDO

SCENA PRIMA.

Giardini corrispondenti agli appartamenti terreni di ARISTEA.

ARISTEA, ed ARGENE.

Ari. D Unque Licida ha vinto?
Arg. Licida appunto, Il Principe di Creta,
Che giunse a queste arene.
Ari. (Sventurata Aristéa!)

Arg.

Tommaso Tratetta. *Olimpiade: dramma per musica.* 1767?

The final group of librettos provides a needed contrast to the expensively-produced works by Andreini and Traetta. Most early librettos, particularly performance-specific ones, are scrappy and poorly preserved, though valuable for their information about performers — singers, musicians, and dancers — and directors, musical directors, and designers.

GAETANO DONIZETTI (1797-1848). ***D. Sebastiano di Portogallo: dramma serio in cinque atti, del signor E. Scribe; traduzione italiana del signor Giovanni Ruffini; posto in musica del cav. Gaetano Donizetti. Da rappresentarsi nel Real Teatro S. Carlo.*** **Napoli: Tip. Flautina, 1856.**

Bequest of Professor Beatrice M. Corrigan in 1977.

VINCENZO BELLINI (1801-1835). ***Norma: tragedia lirica in due atti.*** **Poesie del sig. Felice Romani. Napoli, 1840.**

Purchased with funds from the Humanities Research Council in 1990.

GIUSEPPE VERDI (1813-1901). ***I Lombardi alla prima crociata: dramma lirico di Temistocle Solera; posto in musica dal. sig. maestro Giuseppe Verdi. Da rappresentarsi nel R. Teatro del Giglio nell'estate del 1843.*** **[Lucca?]: Presso G. Rocchi, [1843?].**

Purchased with funds from the Buchanan Italian Fund in 1985.

GIOACCHINO ROSSINI (1792-1868). ***Songs, Duets, Concerted Pieces and Choruses in the Celebrated Opera, in Three Acts, Called Cinderella, or, The Fairy Queen & the Glass Slipper.*** **10th ed.; performed for the first time at the Theatre Royal, Covent Garden, Tuesday, April 13, 1830. London: W. Kenneth, 1834.**

Purchased with funds from the Humanities Research Council in 1990.

GIUSEPPE VERDI (1813-1901). ***Luisa Miller: melodramma tragico in tre atti di Salvatore Cammarano; musica del maestro Giuseppe Verdi; da rappresentarsi in Perugia, per la stagione di carnevale 1851 al 1852, nel Teatro degl'illustrissimi signori accademici del Verzano.*** **Perugia: Tip. Vagnini, [1851].**

Purchased with funds from the Buchanan Italian Fund in 1999.

GIACOMO PUCCINI (1858-1924). ***Madam Butterfly: Opera in Three Acts Founded on the Book by John L. Long and the Drama by David Belasco; Italian Libretto by L. Illica and G. Giacosa; English Version by R. H. Elkin; Music by G. Puccini.*** **New York: G. Ricordi, 1907.**

Gift of Professor Harvey J. Olnick in 1989.

LORENZO BARBIROLLI. ***I trojani in Laurento: dramma serio posto in musica dal maestro sig. Lorenzo Barbirolli da Rovigo; da rappresentarsi nel Teatro Apollo, la primavera 1837.*** **Venezia: Tip. Rizzi, [1837?].**

Purchased with funds from the Humanities Research Council in 1993.

With the exception of Elkin's 1907 English translation of *Madama Butterfly* for the publisher Ricordi, which exists in literally hundreds of copies, all of these librettos are very rare, even those for the popular *Norma* (first performed in 1831), and *Luisa Miller* (1849). The libretto for the performance in Naples in 1856 of the Italian version of Donizetti's *Dom Sébastien, roi de Portugal* (1843), is held by Michigan State University and Toronto. The librettos for the 1840 Naples edition of *Norma,* the 1843 Lucca performance of *I Lombardi alla prima crociata* (first performed in Milan in 1843), and for the 1851 Perugia performance of *Luisa Miller* are held only by Toronto. A real rarity is the libretto for the opera *I Trojani in Laurento.* The librettist is not known, and the composer, Lorenzo Barbirolli, is so obscure that he does not appear in the latest version of *Grove.* The libretto is held by Dartmouth and Toronto, with a single copy of the libretto for the 1836 premiere in Rovigo, the composer's home town, at Harvard.

POETRY

case 7

GABRIELLO FAERNO (ca. 1520-1561). *Fables in English and French Verse: Translated from the Original Latin of Gabriel Faerno; with one hundred copper-plates.* London: Printed for Claude Du Bosc; and sold by C. Davis in Pater-noster-Row, 1741.

Gift of D. Owens, Esq. in 1932.

Faerno, born in Cremona, was one of the great classical scholars of his time, though his work is now largely forgotten. His scholarship and elegant Latin style was appreciated by Pope Pius IV (1499-1565, the pope who concluded the Council of Trent [see also Case 2]), and his reformer nephew Cardinal Carlo Borromeo (1538-1584). Pius became Faerno's patron, and commanded him to compose, for the instruction of youth, these fables. Faerno did not live to publish his *Fabulae centum,* but after his death they were published in Rome, by order of the pope, and with a dedication to Borromeo. The fables were taken from the ancients, and re-cast into Latin verse. In the seventeenth century Faerno's work was printed in Antwerp, Brussels, and Cologne, and was used as a school text. In 1697 a definitive edition, corrected and re-ordered, was published in Paris. It was this edition which caught the attention of the academician and fabulist Charles Perrault (1628-1703), who translated them into French verse and published them at Paris in 1699. The fables are brief and, as is appropriate to didactic tools, each supplied with a moral, as this example shows:

24 FABLES.

FAB. X.

The HEN *and the* SWALLOW.

ON Serpent's Eggs a HEN was ſate,
When thus a SWALLOW mourn'd her Fate;
Poor hapleſs fooliſh Bird, ſaid ſhe,
Thoſe whom thy Heat ſhall cauſe to be,
Ere

The Hen and the Swallow.

On Serpent's Eggs a Hen was sate,
When thus a Swallow mourn'd her fate;
Poor hapless foolish Bird, said she,
Those whom thy Heat shall cause to be,
Ere three Days they enjoy their Breath,
To Thee shall be the Cause of Death.

"Who e'er protects th' ungrateful Man,
"His ruin in that Act began.

Claude Du Bosc (1682-1745?) was an artist and engraver, and presumably created the illustrations. The translator is not named; Du Bosc himself may be responsible.

SILIUS ITALICUS (26-ca. 101). ***De bello Punico secvndo XVII libri; nuper diligentissime castigati.*** **Venetiis: In aedibvs Aldi, et Andreae Asvlani soceri, mense ivlio 1523.**

Gift of Harry Sutherland in 1995.

Tiberius Catius Asconius Silicus Italicus was an orator, consul (68), and administrator of the Roman province of Asia (ca. 77). "Thereafter," as D. J. Campbell notes in *The Oxford Classical Dictionary* (1970: 989), "he enjoyed an elegant retirement amongst numerous friends in Rome and Campania; a connoisseur of books, pictures, and statuary, he owned many country-houses, including one of Cicero's, for whom he showed great reverence, as for Virgil, whose tomb in Naples he repaired." His interest in poetry began late in life; he planned his poem *Punica,* the longest Latin poem, some time before 88. For his history he relied on Livy, for his geography on Varro and Hyginus, and for his ethnography on Posidonius, while his poetry owes most to the *Aeneid.* The seventeen books of Punica begin with Hannibal's oath and proceed to Scipio's triumph after Zama. Campbell comments:

> Despite his clinging to a mythological scheme and the outworn epic machinery, Silius has some vitality. His learning, displayed in endless epithets and catalogues, is tiresome; he has too many rhetorical speeches; his language is not really poetic, and accounts of battles are confused and gruesome; but the versification is not monotonous; his similes are clear and lifelike; and short passages show good narrative skill or straightforward description. Scipio fails as hero, and Hannibal comes nearer the part.

This elegant Aldine edition was, as the title states, "newly, and most diligently corrected." A sale catalogue entry pasted to the rear free endpaper notes: "Scarce, particularly in this state. Sir J. Thorold's sold for £3. 11s." — for a current price one would probably have to multiply by a thousand.

TEOFILO FOLENGO (1496-1544). ***Opus Merlini Cocaii poetæ mantuani macaronicorum.*** **Amstelodami: Apud Abrahamum à Someren, 1692.**

TITLE-PAGE: OPUS | MERLINI COCAII | POETÆ MANTUANI | MACARONICORUM. | *Totum in priſtinam formam per me Magiſtrum Acqua-* | *rium Lodolam optime redactum, in his infrà* | *notatis titulis diviſum.* | ZANITONELLA ... | PHANTASIÆ Macaronicon ... | MOSCHEÆ ... | LIBELLUS Epiſtolarum, & Epigramatum ... | [type-orn.] | AMSTELODAMI. | Apud ABRAHAMUM À SOMEREN, | [short rule] | M DC XCII.

Gift of the Estate of Brigadier General C. H. Mitchell in 1958.

Girolamo Folengo, who took the name Teofilo as a Benedictine novice, became, under the pseudonym Merlin Cocai, the most important macaronic poet of the Italian Renaissance. He was born in Mantua, eighth of the nine children of the notary Federico, and followed his brothers Placido, Ludovico, Nicodemo and Giambattista, and his sister Corona, into the religious life. He made his profession in 1509, and over the next decade moved almost annually among the monasteries of the region. The first edition of his *Liber macaronices* was published in Venice in 1517. Anthony Oldcorn, writing on lyric poetry in *The Cambridge History of Italian Literature,* has this to say about macaronics:

> Macaronic verse in practice looks like Latin — its syntax is Latin, its rhetoric humanistic and literary — but when the reader takes a closer look, much of the vocabulary turns out to be colloquial Italian, even dialect. The result is a deliberately droll, incongruous, invented language, whose humour derives from the bathetic collision of the high and low registers. The interest of Folengo's macaronic production, however, is more than merely linguistic. Far from the social amenities of the court, and programmatically remote from the aristocratic refinement of the official literary genres, the world the outsider Folengo brings to light is the world of the pre-industrial peasant imagination, in whose mythical land of Cockaigne (a popular variant of the classicist's Golden Age) the chief pleasure is ingurgitation, eating and drinking till you can eat and drink no more (1999: 274).

Folengo revised and reworked his poems over the years, and new editions were published in 1521, 1539-40, and, posthumously, 1552. His masterpiece is the mock-epic chivalric romance *Baldus,* which appears in this late collection as *Phantasiæ Macaronicon.* The hero is a thuggish peasant (a royal bastard) who embarks on a series of picaresque and fantastic journeys, which end in the afterworld. *Zanitonella,* a parody of Virgilian eclogues, follows the courtship of the peasant Tonellus and his love Zanina. The *Moscheide* is a mock-heroic poem recounting the war between the flies and the ants (the ants are victorious). Later in life, Folengo was expelled from and then readmitted to the Benedictines, and published a number of unconvincing religious poems in Latin and Italian. During his travels he came to know Michelangelo's dear friend the poet Vittoria Colonna. The influence of *Baldus* can be seen in the works of Rabelais.

MICHELANGELO BUONARROTI (1475-1564). *Rime di Michelagnolo Bvonarroti: raccolto da Michelagnolo suo nipote.* In Firenze: Appresso I Giunti, 1623.

Gift of the Estate of Professor J. E. Shaw in 1963.

Michelangelo's poems were first collected and published in 1623, almost sixty years after his death, by his nephew Michelangelo Buonarroti the younger. In this incomplete edition, many of the poems were rewritten,

MERLINI COCAII
POETÆ MANTUANI
PHANTASIÆ.

MACARONICE DECIMA NONA.

Cetum, contra Perſianum.

DUM Baldus, comiteſque ſtudent occidere Cetum,
Ex improviſo venit en Pirata Lironus,
QUI poſtquam unam noverat ammiſiſſe galeam,
Decrevit penitus cercare per æquora tantum,
Donec adinveniat Baldum, Baldique ſodales,
De quibus ad roſtum ſpergiurat mittere corda,
Et jam per plures leucas paſſarat aquarum,
Blasfemando Deum quoniam non invenit illos.
Armatas ſecum numero vehit octo galeas.
Namque volens pelagi varias ſulcare per oras,

Teofilo Folengo. *Opus Merlini Cocaii poetæ mantuani macaronicorum*. 1692.

particularly those meant for Tommaso Cavalieri (Michelangelo's friend from 1532, who was present at his death thirty-two years later), which were rephrased as if addressed to a woman. Other poems were addressed to Michelangelo's friend, the poet Vittoria Colonna, Marchioness of Pescara, and to many other friends and colleagues. In all, 302 poems and forty-one fragments survive, "underlining the abundance as well as the brilliance of his sane and versatile genius, which as Vasari said of his friendships, was indeed most copious." (George Bull in *Michelangelo, Life, Letters, and Poetry,* 1987: xvii). The poem shown in the exhibition, and printed here in Christopher Ryan's prose translation of 1996, is a *sonetto caudato* addressed to fellow poet Giovanni da Pistoia on the subject of Michelangelo's distaste for and discomfort with the task assigned to him by Pope Julius II of painting the Sistine Chapel ceiling. It was written in 1509 or 1510, and is therefore one of the artist's earliest surviving poems:

> In this difficult position I've given myself a goitre — as does the water to the peasants of Lombardy, or anyway of some country or another — for it shoves my stomach up to hang beneath my chin.
>
> My Beard points to heaven, and I feel the nape of my neck on my hump; I bend my breast like a harpy's, and, with its non-stop dripping from above, my brush makes my face a richly decorated floor.
>
> My loins have gone up into my belly, and I make my backside into a croup as a counterweight; and I cannot see where to put my feet.
>
> In front my hide is stretched, and behind the curve makes it wrinkled, as I bend myself like a Syrian bow.
>
> So that the thoughts that arise in my mind are false and strange, for one shoots badly through a crooked barrel.
>
> Defend my dead painting from now on, Giovanni, and my honour, for I am not well placed, nor indeed a painter.

BATTISTA GUARINI (1538-1612). *Il pastor fido: tragicomedia pastorale.* In Venetia: Presso Gio Battista Bonfadino, 1590.

TITLE PAGE: IL PASTOR FIDO | TRAGICOMEDIA PASTORALE | DI BATTISTA GVARINI, | Dedicata | AL SER.MO D. CARLO EMANVELE | DVCA DI SAVOIA. &c. | *Nelle Reali Nozze di S. A. con la Ser.ma Infante* | D. CATERINA D'AVSTRIA. | CON PRIVILEGI. | [printer's device] | IN VENETIA, *Preſſo Gio. Battiſta Bonfadino.* | M D C X.

Gift of Professor Harvey J. Olnick in 1989.

Battista Guarini studied law at Padua, and in 1557 was nominated to the chair of poetics and rhetoric at the University of Ferrara, but for the greater part of his career he was a courtier, chiefly in the service of Alfonso II d'Este, the nemesis of Torquato Tasso. Like his friend and rival Tasso, though less precipitately, he developed a distaste for the ambience of the court and for his duties as a courtier, and also fell into legal difficulties over property with Francesco d'Este. In 1588 he left Ferrara to live at his villa at San Bellino in the Polesine, though, presumably for financial reasons, he spent time at court in Turin, Mantua (1592-93), Florence with Francesco de' Medici, and as head of the *Accademia della Crusca* (1598-1601), and at Urbino with Francesco Maria Della Rovere (1602-04). His family life was particularly unfortunate: his wife Taddea died in 1690, his relationship with his oldest son Alessandro was difficult, and his daughter Anna was killed by her husband Ercole Trotti, with the complicity of Guarini's second son, Girolamo. Guarini's literary activity was inextricably linked with his duties as a courtier. He wrote speeches, letters, poems (including some to be set to music), and treatises such as *Il Segretario* (1593), and the *Trattato della politica libertà* (which remained unpublished until 1818). His fame, of course, rests on his "pastoral tragicomedy" *Il pastor fido,* of which the rare first edition is shown here. Richard Andrews writes:

> The story has a framework of prophecy and doom. A curse is hanging over the realm of Arcadia, resulting from a female infidelity. The stain can only be wiped out by a marriage between two divine familes and (more importantly for the plot) by a supreme example of compensatory fidelity on the part of a male shepherd. ... A male Good Shepherd must make amends for a past female error — and, as it turns out, the hero Mirtillo will risk being sacrificed by his own father. As well as parallels with the story of Christian Redemption, we have an allusion to Abraham and Isaac. A Counter-Reformation allegory may therefore underlie, and give moral sanction to, what is in detail just another tale of amorous pastoral fantasy (*The Cambridge History of Italian Literature* 1999: 297).

In his play Guarini follows many of the rules and restores much of the apparatus of the Greek theatre that Tasso had pared away in the lyric *Aminta.* It is not a pastoral at all, in the sense that *Aminta* is; there is little or no rusticity in it. Rather, it is a reflection of contemporary life and feeling. *Il pastor fido* is Italy at the end of the Renaissance.

Professor Olnick, interestingly, tells the story of buying his books very cheaply in small Italian towns in the early postwar period (as did, also, Professor Stillman Drake, and other academic donors). He was also able to get them bound in vellum quite inexpensively.

ALESSANDRO TASSONI (1565-1635). *La secchia rapita: poema eroicomico.* In Parigi: Appresso Lorenzo Prault e Pietro Durand, 1766.

Purchased with funds from the family of Emilio and Emma Goggio in 2001.

La secchia rapita ('the stolen bucket') is the first, and greatest, of Italian mock-epic poems, which its author characterized as "a mixture of the serious and the humorous, the solemn and the burlesque, the heroic and the comic." The basis for the poem is a historical incident, a local war of 1393 between the Guelphs of Bologna and the Ghibellines of Modena. In Tassoni's poem the cause of the war is the theft of a bucket by the Modenese from their enemies — a complete fiction, but the epic tradition allows the mixture of historical and fictitious elements. *The Cambridge History of Italian Literature* notes that:

> In Tassoni's case, the invented part is so completely banal and 'low' that it demeans or ridicules an already insignificant historical event. In this poem there are many elements typical of the epic-chivalric tradition — from the ancient deities who determine the events of the war to spectacular duels and love scenes — chosen to make the parody more convincing. The language, filled with dialect forms, underscores this absence of decorum. The dispersive and rhapsodic plot gives the idea of an 'open' poem, which creates a world of illusion, remote and provincial at the same time (1999: 310).

Tassoni, a lawyer and a member of the *Accademia della Crusca,* served a succession of princes and cardinals in various Italian and European courts. His writings cover many fields — law, philosophy, history, politics, literature, and the *questione della lingua.* In 1632 he settled at Modena as "*gentiluome di belle lettere*" to Duke Francesco I. *La secchia rapita,* composed in 1614 and 1615, circulated as a poem in ten cantos in manuscript for several years, because of the opposition of the Church to its publication. The first edition, in twelve cantos, was published in Paris in 1622, under the peudonym Androvinci Melisone. After some judicious emendation, the Congregation of the Index allowed the printing of a first Italian edition in 1624. The sought-after edition shown here, illustrated with etchings after drawings by Gravelot and others, corresponds to the publisher Delalain's prized illustrated *Gerusalemme liberata* of 1771. Pencilled bookseller's notes on the front free endpaper of the first volume record prices from catalogues from 1957 (L. 60,000) to 1979 (L. 450,000).

PIER JACOPO MARTELLO (1665-1727). *Versi, e prose.* In Roma: Per Francesco Gonzaga in via Lata, 1710.

Gift of Professor Hannibal Noce in 1994.

The son of a doctor, Martello studied medicine at Bologna with Marcello Malpighi, but took a degree in his preferred study, philosophy, in 1701. His mentor in poetry was Ludovico Antonio Muratori, seven years his junior,

Alessandro Tassoni. *La secchia rapita: poema eroicomico.* 1766.

who persuaded him to abandon his youthful Marinism and turn to classical models. in 1698 Martello was one of the founders of the Bologna chapter of the *Arcadi.* In 1708 he was elected secretary to the Bolognese ambassador to the *Santa Sede,* and lived in Rome, the original seat of the *Arcadi,* for ten years. Arcadia was founded by a group of literati who met in the house of Christina, the former Queen of Sweden, who had settled in Rome and become a Catholic. The Academy was founded to perpetuate her memory and promote the artistic ideals of the group. Franco Fido writes:

> Their prime aim was a return to the simplicity and good taste of the classics in order to cleanse literature of the artifice and excessive ingenuity of Baroque poetry, of which people were becoming tired. ... The members called themselves shepherds and assumed names from the classical pastoral: Pan's syrinx was their emblem, the infant Christ their protector, and so on. ... The deliberately ingenuous and affected nature of this poetry did not escape the attention of their contemporaries, and there was no lack of critical and ironical comment on the puerilities and pastorellerie of these austere Roman prelates and lawyers (1999: 350-51).

Martello's works, in this edition, include the long poem *Occhi di Gesù,* a dream vision involving a trip to the moon, and a disquisition on flying machines, which Martello enlarges upon in his prose work *Del volo, dialogo.* Several of illustrations to the work feature such machines, depicted as ships with many oars, as in the plate reproduced here.

MICHEL GIUSEPPE MOREI (1695?-1767). ***Autunno Tiburtino di Mirèo pastore Arcade.*** **In Roma: Per Antonio de' Rossi, nella strada de Sem. Romano, 1743.**

Gift of Professor Hannibal Noce in 1988.

Another Arcadian, Michel Giuseppe Morei, in Arcadia Mireo Roseatico, is considerably more obscure, and his book *Autunno Tiburtino* is very rare. The only other copy in North America is at Berkeley, where it is recorded as *Autunno Tiburtimo* (presumably a misprint). The work is a mixture of prose and poetry, on the model of *La vita nuova,* treating of the long and distinguished history of a poetical break in the country, an artistic *villeggiatura,* in the Colli Albani in Latium in Central Italy. Morei was the historian of Arcadia, publishing *Memorie istoriche dell'Adunanza de gli Arcadi* in 1761. He was also the custode or guardian of the Academy from 1743 until 1766. The book ends with an

eight-page *Dichiarazione dei nomi Arcadici,* among them Lindoro (Conte Lorenzo Magalotti), Artino (Abate Pietro Metastasio, Poeta Cesareo), Egano (Papa Benedetto XIV, Felicamente Regnante), and Arete (Don Gio. V, Rè di Portogallo). Two meetings of the Arcadi which resulted in publications, also donated to the Thomas Fisher Library by Professor Noce, were devoted to the presentation of Latin, Italian and Portuguese poems in honour of John V of Portugal, both edited by Morei: *Adunanza tenuta dagli Arcadi per la ricuperata salute della sacra real maestà di D. Giovanni V. rè di Portogallo* (Rome, 1744), and *Adunanza tenuta dagli Arcadi nel Bosco Parrasio in morte del fedelissimo rè di Portogallo D. Giovanni V.* (Rome, 1751). The first is held by the Library of Congress, the second is not reported for any other North American library.

GUIDO CAVALCANTI (d. 1300). ***Ezra Pound's Cavalcanti Poems.*** **[New York]: A New Directions Book, 1966.**

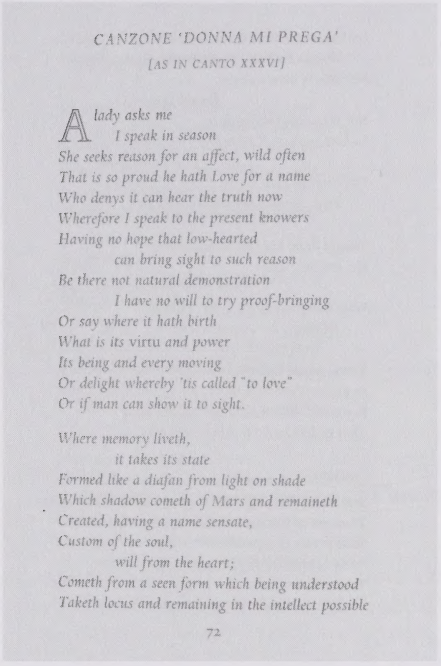
COLOPHON: This edition of Ezra Pound's Cavalcanti Poems was printed | in Dante type on the hand-press of the Officina Bodoni, Ve- | rona, for James Laughlin, Faber and Faber, Vanni Scheiwiller | and Giovanni Mardersteig. The edition consists of 190 copies | on Pesia paper of which Numbers 1 to 115 are for sale in the | United States, Numbers 116 to 165 in Great Britain and | Numbers 166 to 190 in Italy; ten copies on Japanese | paper are marked with the letters A to J. | All copies are signed by the author. | MAY MDCCCCLXVI | [printer's device]

Gift of Eberhard Buehler in 2000.

The young Ezra Pound (1885-1972) declared himself an apprentice to "Ser Guido of Florence, master of us all," and in 1910, after a visit to Italy, he began to translate Cavalcanti's poems. His versions were intended from the outset for publication in a bilingual edition, and David Anderson points out that: "in them Pound made a conscious and highly innovative attempt to explore the potential of the facing-page translation as a literary form." (Cavalcanti 1983: ix-x). In his foreword to this luxury (and unilingual) edition, Pound writes:

> 'I have left my early translations of the sonnets and ballate as they were originally printed, and perforce, for I am farther removed from the years 1910-12 than from the original Italian.' Written in 1932, in a note to the Marsano edition, this statement holds good for 1965. If

in all these years I have not got around to revising the sonnets, as I did the 'Donna mi prega,' it is because 'toils urged other.' Free-lance writers of my generation were not supported, during their best working years, by fellowships, 'foundations,' grants, advances from editors, artist- in-residence arrangements, etc.



CANZONE 'DONNA MI PREGA'

[AS IN CANTO XXXVI]

A lady asks me
I speak in season
She seeks reason for an affect, wild often
That is so proud he hath Love for a name
Who denys it can hear the truth now
Wherefore I speak to the present knowers
Having no hope that low-hearted
can bring sight to such reason
Be there not natural demonstration
I have no will to try proof-bringing
Or say where it hath birth
What is its virtu and power
Its being and every moving
Or delight whereby 'tis called "to love"
Or if man can show it to sight.

Where memory liveth,
it takes its state
Formed like a diafan from light on shade
Which shadow cometh of Mars and remaineth
Created, having a name sensate,
Custom of the soul,
will from the heart;
Cometh from a seen form which being understood
Taketh locus and remaining in the intellect possible

72

Nevertheless, Pound regrets that he was not able to add a translation of *Fresca rosa novella,* a delicate canzone celebrating an angelically beautiful girl which is perhaps the earliest of Cavalcanti's poems to survive. It is not, however, typical of his work, which is much more complex and contradictory. Concerning the canzone *Donna mi prega* (printed here in two versions) and Cavalcanti's poems about love (that is, the great majority of them), Jonathan Usher writes:

> Cavalcanti's account of love is characterised by an extraordinarily precise differentiation of its chronological and psychological components. It is the crisis of transition from one state or realisation to another. At its best, it resembles self-vivisection without anaesthetic, as the vital functions are probed and ruthlessly laid bare: a poetry of pathology. Central to this analysis is the belief that love is an imbalance, an illness which disturbed the relationship between senses and reason (*The Cambridge History of Italian Literature,* 1999: 23).

Eberhard Buehler, who donated his Pound collection to the Library, acquired this copy of *Ezra Pound's Cavalcanti Poems* in 1988 from Black Sun Books in New York. It is in pristine condition in its original glassine book jacket and grey New Directions slip cover, while a previous owner had added a custom-made red card folder with a yellow cloth pull tab, encased within a yellow wooden box in the form of a book, with a sliding panel running in a groove at the head for access. The box is equipped with sealed wells containing insecticides, and mildew repellant, and was supplied by Book Protectors Inc. of Lake Helen, Florida — where, presumably, temperature, humidity, and pests play havoc with books.

MODERN BOOKS

case 8

***Atlante linguistico italiano.* Roma: Istituto poligrafico e Zecca dello Stato, Libreria dello Stato, 1995-**

Purchased with funds from the family of Emilio and Emma Goggio 1999-

It is the nature of national language dictionaries and like projects that they require large and expert staffs, and that they take several decades, or longer, to complete. The current record for longevity is held by the Swedish Academy's dictionary, on which work was begun towards the end of the eighteenth century, and now has a projected completion date of 2017. The *Dictionary of Old Norse Prose* project, sponsored by the Arnamagnæan Commission, began work in 1939, and published its first fascicle (a - bam) in 1995. *The Dictionary of the Older Scottish Tongue* began work in 1919, and began publishing in 1937. The relative speed demon has been the *Middle English Dictionary,* which took only 71 years to complete, publishing its final fascicle in 2001.

The *Atlante linguistico italiano* is by contrast a mere baby. The planning stage took place in the 1960s, followed by the field work of word collection in rural areas, villages and towns throughout Italy, and the first volume, shown here, was published in 1995. This first volume deals with the human body, its anatomy, its physical qualities and defects, and with prostheses. The second volume deals with bodily functions, malfunctions, pathology, and common diseases; the third with clothing and dress. The researchers put a series of prepared questions to their informants, often using pictures to help the process. For the heart (*cuore*) for instance, question no. 215, with the aid of a picture, was: "*E questa cosa qui che fa tic tac?*" "And this thing here, that goes ka-thump ka-thump?" And for the brain (*cervello*), question no. 131 asked, again with the aid of a picture: "*Dentro la testa c'è questa cosa tenera. Come la dite?*" "Inside the head there's this soft matter. What do you call it?"

The *Atlante* obviously has many volumes and many years of work ahead of it.

***La libreria Piccolomini nel Duomo di Siena = The Piccolomini Library in Siena Cathedral.* Modena: Franco Cosimo Panini, 1998.**

TITLE-PAGE: [rule] | *Mirabilia Italiæ* | La Libreria Piccolomini | nel Duomo di Siena | [short rule] | *The Piccolomini Library* | *in Siena Cathedral* | a cura di / *edited by* | SALVATORE SETTIS E DONATELLA TORACCA | scritti di / *texts by* | ALESSANDRO ANGELINI | MILVIA BOLLATI | STELLA FRASCHETTI |

ALDO GALLI | MAURO LENZI | ANNA MARIA RICCOMINI | DONATELLA TORACCA | fotografie di / *photographs by* | GHIGO ROLI | [type-orn.] | FRANCO COSIMO PANINI

COLOPHON: Fotolito / *Photolithography* | Prismacolor, Modena | Finito di stampare / *Printed by* | Industria Grafica F. G. Savignano sul Panaro (Modena) | Marzo 1998 / *March 1998*

Purchased with funds from the family of Emilio and Emma Goggio in 1998.

The Piccolomini Library in Siena Cathedral is the seventh volume in the Franco Panini series *Mirabilia Italiæ,* "which intends to document with unusual care a select group of monuments that are highly representative of Italian art, history and culture, [presenting] by far the most complete, the richest and the most beautiful photographic documentation on the subject so far assembled." (1998: 9). The series began in 1994 with the volume on the *Gallery of Maps in the Vatican.* Succeeding volumes, all of them held in the Thomas Fisher Rare Book Library, have been *The Baptistery of San Giovanni, Florence* (II), *The Cathedral of Pisa* (III), *The Mausoleum of Gallia Placida in Ravenna* (IV), *Orsanmichele in Florence* (V), *San Vitale in Ravenna* (VI), *Palazzo Te in Mantua* (VIII), *The Cathedral of Modena* (IX), *The Basilica of St Peter in Rome* (X), and *The Basilica of St Francis in Assisi* (XI). Many of the works in the series are in several volumes, and the text is given in Italian and English. Salvatore Settis, the editor of this Piccolomini Library volume, writes:

> What the series offers its readers is a new way of looking at monuments, in reaction to the hastiness of mass tourism, and an invitation to focus the view in an orderly and leisurely fashion, step by step, paying constant attention to the architectural context of the paintings, mosaics and sculpture that enrich it, and to the history and function of the monument itself. (1998: 11)

The frescoes of the Piccolomini Library, a chapel-cenotaph attached to the Cathedral, are the most important surviving works by Pinturicchio (ca. 1454-1513), who had been an assistant to Perugino in the Sistine Chapel, and who was a fertile and facile painter of Renaissance court life. The use of gold, brilliant colour, and pattern is characteristic of his frescoes. Raphael (1483-1520), also a pupil of Perugino, contributed to and, in critical opinion, improved the cycle. The construction of the Library was completed in 1496, and the contract for the frescoes to be created by Pinturicchio is dated 29 June 1502. The decoration of the Library was completed between 1503 and 1508. It constitutes a visual biography of Pope Pius II, Enea Silvio Piccolomini (1405-1464), as a

homage to Pius, and to the Piccolomini family, by his sister's son Cardinal Francesco Todeschini Piccolomini. Todeschini did not live to see the work completed, but specified in his will that his heirs would be responsible for completing and perfecting "the stories of the lord Pius of holy memory." The cycle supplements the voluminous writings of Pius II himself, who spent much time and energy in narrating his own life in his *Commentarii,* translated and abridged in the twentieth century as *Memoirs of a Renaissance Pope* (1959). He was respected as an outstanding humanist, and an astute politician [see also case 1].

P. K. PAGE (b. 1916). ***Rosa dei venti* = *Compass Rose.*** **A cura di Branko Gorjup; disegni di Mimmo Paladino; traduzione di Francesca Valente; calligrammusica di Harry Somers. Ravenna: Longo Editore, 1998. (The Peter Paul Charitable Foundation series of Canadian poetry)**

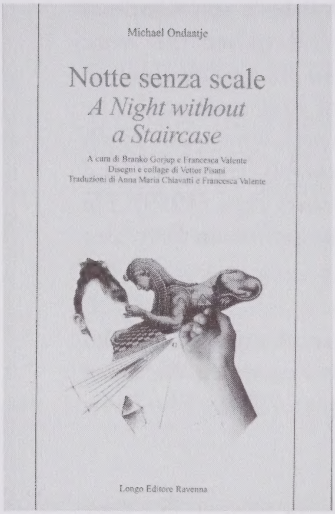
GWENDOLYN MACEWEN (1941-1987). ***Il geroglifico finale* = *The Last Hieroglyph.*** **A cura di Branko Gorjup; disegni di Sandro Chia; traduzione di Francesca Valente. Ravenna: Longo Editore, 1997.**

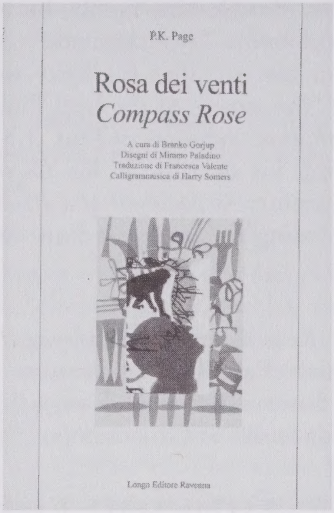
AL PURDY (1918-2000). ***Pronuncia i nomi* = *Say the Names.*** **A cura di Branko Gorjup; disegni di Giuseppe Zigaina; traduzioni di Laura Forconi, Caterina Ricciardi, Francesca Valente. Ravenna: Longo Editore, 1999. (The Peter Paul Charitable Foundation series of Canadian poetry)**

MICHAEL ONDAATJE (b. 1943). ***Notte senza scale* = *A Night without a Staircase.*** **A cura di Branko Gorjup e Francesca Valente; disegni e collage di Vettor Pisani; traduzioni di Anna Maria Chiavetti e Francesca Valente. Ravenna: Longo Editore, 2001. (The Peter Paul Charitable Foundation series of English Canadian poetry)**

Gift of the Istituto Italiano di Cultura, Toronto, 1997-2001.

The four bilingual poetry collections shown here spring from the efforts of the publisher Alfio Longo, of Ravenna, of the scholar and translator Francesca Valente, twice Director of the Italian Cultural Institute of Toronto, and for many years a force on the Toronto cultural scene, and of her husband and collaborator Branko Gorjup, critic, editor and translator. The idea of a series of collections of poetry by Canadian writers, with parallel translations into Italian verse, and illustrated by contemporary Italian artists, is a brave one — such editions are expensive to produce, and have no guarantee, or even expectation, of large sales. Fortunately, some financial assistance was provided by the Canada Council, and by the Department of Foreign Affairs and International Trade. Since 1998, the project has been supported by an Italian-Canadian charitable foundation, the Peter Paul Charitable Foundation, which has given its name to the series.


Michael Ondaatje
Notte senza scale
A Night without a Staircase
A cura di Branko Gorjup e Francesca Valente
Disegni e collage di Vettor Pisani
Traduzioni di Anna Maria Chiavetti e Francesca Valente
Longo Editore Ravenna



The poets chosen for the series are representative of the best of Canadian poetry in the second half of the twentieth century — no problem there — but the problem with translations of poetry is always the quality of the translation. If the translation is simply literal, then the poetry is lost. If the translation is made by a good poet, then the poet's own qualities may overwhelm both the poetry of the original and the native sense of the original; the result can be wonderful, exciting poems, which sometimes bear little relation to the originals — one thinks of Ezra Pound's translations from many languages, few of which he knew, or of Robert Lowell's *Imitations,* which includes versions of poems by Umberto Saba, Giuseppe Ungaretti, and Eugenio Montale. If the translator is an inadequate poet striving for poetry, then both poetry and meaning can be lost. Many scholars and translators choose to follow a middle road, where it is seen as vital that the translator be completely at home and fluent in the language of the original poems, and be a poet of some skill and talent. The choice made for this series falls close to the prosaic limit: the Italian translations are generally literal, line-for-line, and accurate, and the problem is that this technique cannot create Italian poems with the strength of the originals. It has often been said of such endeavours that the poetry is what is lost in translation: the emotional experience, the resonances born from the interplay of words and sounds, the connotations, the individual diction of the poet; these do not survive the passage.

The volumes in the series follow a standard structure. Each begins with a series of appreciations by scholars and poets — the Al Purdy volume, for example, has contributions, a page or so apiece, from Margaret Atwood, Anna Cascella, Dennis Lee, Sam Solecki, Frazer Sutherland, and Giuseppe Zigaina — followed by an introduction to the poet by Gorjup, the poems in English with the parallel Italian versions, and, interspersed, or in a separate section, the visual responses to the poems by an Italian artist. There are no notes (something that many translators, and readers, find useful and necessary), and the translators do not provide those other aids that readers find useful: an account of their approach to the poetry, their techniques, their compromises, even their feeling for the poet. Nevertheless, one can only applaud such a generous initiative. Long may it flourish.

GIORGIO MORANDI (1890-1964). *Arte e poesia.* A cura della Galleria Marescalchi; testi di Marilena Pasquali, Franco Basile. Bologna: Edizioni Marescalchi, 2001.

Gift of Pauline M. Golec in honour of Anita Lannom in 2000.

Giorgio Morandi was the greatest Italian painter of still lifes of the twentieth century. His own life was quiet and settled. He was born and lived all his life in and near Bologna. His only trip outside Italy was to Winterthur in Switzerland in 1956 for the opening of an exhibition of his works. More than most contemporary artists he went his own way and worked in isolation from (though not in ignorance of) current movements, taking what he might need from Paolo Uccello and Piero della Francesca, from Cézanne, Corot and Chardin, from the visual approach of the cubists, and from a brief involvement around 1918 with de Chirico's *Pittura Metafisica,* metaphysical painting. Morandi's work won great respect among younger Italian artists, and critics such as Ardengo Soffici, Roberto Longhi and Cesare Brandi, for its pure devotion to aesthetic values and its poetic quality. In his entry for Morandi in *The Dictionary of Art,* Piero Pacini states that from the late 1920s:

> Morandi's still-life subject-matter became increasingly elaborate. The result of this, together with his extreme sensitivity in the use of light, was that the most ordinary shapes (such as pots, bottles and boxes) took on a further meaning: they became impressive either because of the potential monumentality, which gave them the mysterious and elusive aura of a cathedral, or because their allusions took the viewer by surprise or gradually became apparent ... . Sometimes reality was as if spellbound, and the objects conveyed a sense of timelessness. (1996, 22: 77)

In a 1957 interview Morandi stated that the thing that concerned him most was to express that which is in nature (the Italian for still life is *natura morta*), that is, in the visible world. He reminds us that Galileo believed that the true book of philosophy, the book of nature, is written in characters foreign to our alphabet — triangles, squares, circles, spheres, pyramids, cones, and other geometrical figures — and for him, Morandi, the things of the physical world are difficult, perhaps impossible to express in words. For Morandi, there was nothing that was abstract: he maintained, rather, that there was nothing more surreal, more abstract, than the real.

The book shown here, in addition to presenting the paintings, explores Morandi's relations with painters of words, poets living and dead, and also gives us some glimpses into Morandi's studio and of the simple objects that he spent his life depicting.

MARY MELFI (b. 1951). *Riti di infertilità.* Isernia: Cosmo Iannone, 2002.

Gift of Mary Melfi in 2003.

Mary Melfi, novelist, playwright and poet, was born at Casacalenda in Campobasso province, also the home town of Giose Rimanelli (b. 1926), a novelist and poet in Italian and English best known for his semi-autobiographical novel of World War II *Tiro al piccione* (1953, translated as *The Day of the Lion,* 1954). When she was six, her family emigrated, and settled in Montreal, the new home of many Casacalendesi, including, for a time, Rimanelli. She is a librarian by training, graduating from McGill University with a Master of Library Sciences degree in 1977. Marino Tuzi, who wrote the entry for Melfi for both *The Oxford Companion to Canadian Literature* (2nd ed., 1997) and the *Encyclopedia of Literature in Canada* (2002), characterizes *Infertility Rites* (1991), the original edition of the translation shown here as:

> ... a novel about a woman's obsession with having a child ... . Driven to motherhood by her need to construct a world where she feels at home, the central character accepts ideas of traditional womanhood that come out of her ethnic background and are reinforced by patriarchal mainstream society. The juxtaposition of styles and the self-consciousness of the writing mirror the unreality of the protagonist's life and her obsessive self-awareness. (1997: 750)

Nina's efforts to bear a child result in three miscarriages, and are a cause of great strain in her marriage to Daniel. *Infertility Rites* has also been translated into French.

Melfi has been described as shy and introverted by nature, but her published writings colour this description. Though she was unable to enter into the public debate on the Canadian constitution and the elements of a new Canadian identity she published a pamphlet, *The O Canada Poems* (1986) which expressed her feelings through an explosive poetic language, surreal, ironic and sarcastic (her favourite writers include Dylan Thomas, Ezra Pound, D. H. Lawrence, James Joyce and in particular, e. e. cummings). Her ideas about identity and culture — English-Canadian, Italian-Canadian, Québécois — and about the position of women in contemporary society are nothing if not forcefully expressed.

The photograph on the cover of the book shows Mary Melfi with her mother and older sister in 1953.

Archivio della tradizione lirica da Petrarca a Marino. **A cura di Amedeo Quondam. Roma: Lexis Progetti Editoriali, 1997.**

Purchased with funds from the family of Emilio and Emma Goggio in 1998.

The Archivio italiano is a series of full-text CD-ROMs complemented by a sophisticated software programme which allows searches to be run on single words or strings, and on word sets. The search may be made on the whole

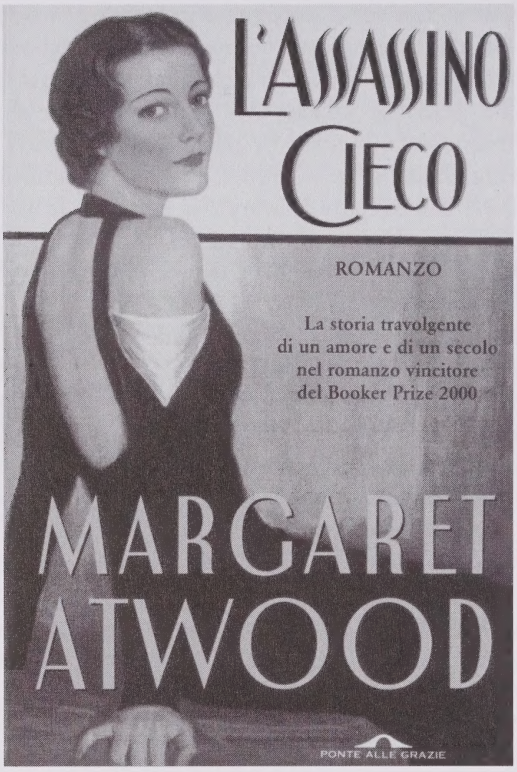
corpus, or a part, or a particular text, and the search can be made on the texts alone, or on the texts and accessory components (notes apparatus, appendices). The programme will generate concordances to one or several texts, or to sections within a text. The available indexes for text forms are alphabetical, reverse alphabetical, by frequency of forms, by position in the text, by rhyme, and by frequently occurring character and word sequences. In addition to the *Archivio della tradizione lirica,* the Robarts Library has available in the general reference area, the CD-ROM complete works of Francesco Petrarca, Giovanni Pico della Mirandola, Giordano Bruno, Torquato Tasso, and Giacomo Leopardi, and the collection *Commenti danteschi dei secoli XIV, XV e XVI.*

The *Archivio della tradizione lirica* includes 200 texts — about 29,500 poems — by 112 poets from Petrarch to Marino, together with a representative selection of earlier poets known to their modern colleagues through anthologies such as the noted *Sonetti e canzoni di diversi antichi autori toscani,* published in Florence by the heirs of Philippo di Giunta in 1527 (and available in the original edition in the Fisher Library). The source editions used are chiefly from the second half of the nineteenth and the twentieth centuries, from the 1858 edition of the *Rime* of Benedetto Varchi to the 1996 edition of the *Rime* of Ascanio Pignatelli. The editor acknowledges the consequent lack of linguistic, philological and editorial homogeneity, but states that the out-of-print editions, many now rare and physically fragile (the use of acid-process paper has made many of them disastrously brittle), are still the ones that make available to us the works of many of the poets of the Italian lyric tradition. The editorial policy, therefore, is one of strict neutrality, simply presenting to the researcher books that the libraries can provide, but in a form that greatly facilitates the work of textual research.

MARGARET ATWOOD (b. 1939). *L'assassino cieco.* Traduzione di Raffaella Belletti. Milano: Ponte alle Grazie, 2001.

Gift of Margaret Atwood in 2001.

It is probably safe to say that Margaret Atwood is the best-known Canadian contemporary author world-wide. Other writers may sell more books — one thinks of the thriller writer Joy Fielding, or the pseudonymous / anonymous toilers for Harlequin Enterprises — but Atwood sells books, is well received by the critics and has garnered literary prizes around the world. She is represented in this exhibition by *L'assassino cieco,* the Italian translation of her Booker Prize winner in 2000, *The Blind Assassin,* but might just as well have been represented by another of the baker's dozen of her works translated into Italian since the appearance in 1976 of *La donna da mangiare. The Edible Woman* was first published in 1969, and has also been translated into Chinese, Danish, Dutch, French, German, Greek, Hebrew, Japanese, Russian, and Swedish, and quite possibly other languages that I have missed. Most of these translations are in the Fisher collection. Interestingly enough, the Italian translation was the first, some time before even the Quebec edition (1984). The Fisher Library also holds



Italian translations of *Alias Grace, Bluebeard's Egg, Cat's Eye, Dancing Girls and Other Stories, The Handmaid's Tale, The Journals of Susanna Moodie, Lady Oracle, The Robber Bride, Surfacing, Wilderness Tips,* and two translations of selected poems. One of these collections, *Giochi di specchi = Tricks with Mirrors* (2000) is part of the Peter Paul Charitable Foundation series of Canadian poetry, like the volumes by Gwendolyn MacEwen, Michael Ondaatje, P. K. Page, and Al Purdy also shown in this case.

Ms. Atwood has been giving her manuscripts and papers to the Fisher Library since 1970, and I remember placing *La donna da mangiare* in an exhibition in 1988, beside a manuscript of the novel, written in University of British Columbia examination booklets. Among the drafts, correspondence, notes, fan mail, reviews, and promotional and scholarly material in the 2002 gift were translations of *The Blind Assassin* into French, Portuguese (Brazilian), Spanish, Catalan, Turkish, and Estonian.

THE FIRE AND ITS AFTERMATH

MacLean-Hunter Reading Room Double Case

UNIVERSITY OF TORONTO LIBRARY. OFFICE OF THE CHIEF LIBRARIAN. *Accession Catalogue of Books, Mar. 11, 1890-Oct. 21, 1890.* **[manuscript]**

JAMES A. MACLEAN. **Typescript letter to his sister. Toronto, February 16th, 1890.**

The Benefactors of the University of Toronto, after the Great Fire of 14th February, 1890. **Toronto: Published for the University of Toronto by The Williamson Book Co., 1892.**

[mounted on the adjacent wall]

The Library before the fire.

An artist's impression of the fire scene.

Interior view of the damage to the library.

University of Toronto New Library Building, West Elevation. Ink and watercolour on linen, ca. 1890-1891.

On February 16th, 1890, University of Toronto student James A. MacLean wrote to his sister about the fire of the evening of the 14th:

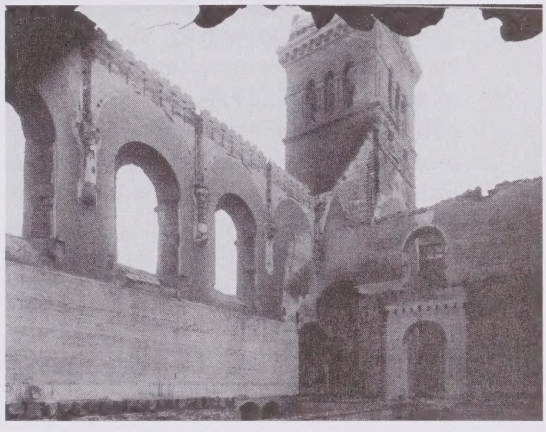
> Dear Sister:-
>
> I suppose that before this reaches you, you will have read in the papers of the burning of 'Varsity. Nothing could have been more unexpected, no blow could be more crushing than the one that has just fallen.
>
> To have destroyed in a few hours all that wisdom and saving and genius could build up in thirty years was terrible.
>
> Toronto University is just thrown back ten years by what has occurred and ten years itself will not replace the splendid library and the first museum in the Dominion.
>
> As usual in such cases everyone is to blame and no one is to blame. The papers gave a pretty true account of the disaster. I think the *Empire's* is best. The *Globe* makes several mistakes but all of them give a correct account of the origin of the fire. Everyone was getting ready for the Conversazione. Two attendants, Pride and Goodwin, were carrying a number of lighted lamps on a tray upstairs. Goodwin is lame and stumbled on the stairs leading to the library. One of the lamps slipped, fell, and ignited. Then Goodwin dropped the tray. The oil ran down the stairs and the whole stairway was aflame in a moment. Why the hose in the building was not brought into play nobody seems to know. Goodwin told me that he did turn the hose on but that the engineer down-stairs had turned the water off for some other purpose. Another story is that there was no wrench to turn on the hydrant and I think this is more likely.

The fire spread so rapidly that the library was engulfed before the firemen got there, and they could do little because of a lack of water pressure for their hoses. MacLean's letter goes on (and paraphrases the Prayer Book):

> The hose in the building could have saved the building entirely, and two streams of water after the firemen came could have confined the flames to the library; but nothing was done that should have been done and everything was left undone that could have been done and the result is that little has been saved that might have been saved and almost all lost that could be.

The Library had held about 33,000 volumes. The precise number is not known because the handwritten ledger catalogues were lost along with the library collection. A few volumes were saved from the flames, and some books were out on loan. The first volume of the new accession catalogue (still handwritten, as it was until the 1950s) records that about 800 titles survived the fire. Over the next

year, donations of books and money poured in from across Canada, the United States, Great Britain and Europe, even from Australia and Japan. Contributions came from crowned heads, governments and municipalities, universities and colleges, libraries and corporations, societies, publishers and agents, and individual donors, including Susan B. Anthony, Basil Blackwell, Benjamin Jowett, and 'Varsity President Sir Daniel Wilson. The Library's relationship with the Brockhaus company, then in Leipzig, now based near Stuttgart, stems from this time, and in 2003 Brockhaus continues to act as the Library's agent for German, Swiss and Austrian books. When *The Benefactors of the University of Toronto* was published in 1892, the collection had grown to nearly 41,000 volumes. Subscriptions towards the new library building included $10,000 each from George Gooderham, E. B. Osler, and from the Province of Quebec. The Library Restoration Fund (books) lists 505 names.



The new library building filled up quickly, and an addition was opened in 1910. Today, with the University collections edging towards ten million volumes, the problem of space is just as pressing.

GIOVANNI BATTISTA PIRANESI (1720-1778). ***Opere varie di architettura, prospettive, grotteschi, antichità, sul gusto degli antichi Romani. Inventate, ed incise da Gio. Batista Piranesi, architetto veneziano.*** **In Roma: Si vendono presso l'Autore nel palazzo del Signor Conte Tomati, su la strada Felice alla Trinità de' Monti, 1750.**

Presented by the Free Libraries Committee of the City of Birmingham to the Library of the University of Toronto, July 1890.

The handsome gift of Piranesi's 1750 *Opere varie,* together with the 1761 *Carceri,* from the Birmingham Free Libraries, appears as nos. 6115 in the Library's 1890 *Accession Catalogue of Books.* John Wilton-Ely, in his essay for *The Dictionary of Art,* writes:

> [Piranesi] is considered one of the supreme exponents of topographical engraving, but his lifelong preoccupation with architecture was fundamental to his art. Although few of his architectural designs were executed, he had a seminal influence on European Neo-classicism through personal contacts with architects, patrons and visiting artists in Rome over the course of nearly four decades. His prolific output of etched plates, which combined remarkable flights of imagination with a strongly practical understanding of ancient Roman technology, fostered a new and lasting perception of antiquity. ... The ultimate legacy of his unique vision of Roman civilization was an imaginative interpretation and re-creation of the past, which inspired writers and poets as much as artists and designers (1996, 24: 841).

The fourteen plates of the *Carceri d'invenzione,* first issued in 1750, were reworked and republished with two new plates in 1761, and it is in this later state that they achieved their European influence. Piranesi reworked the plates with stronger tonal contrasts, and added sinister detail. Wilton-Ely notes: "Architectural immensity and spatial ambiguity were amplified still further by new structures receding into infinity, epitomizing Edmund Burke's concept of the sublime" (1996, 24: 844). In the twentieth century, these striking and obsessive works were claimed by the Surrealists as an anticipation of their principles. When looking at the photograph of the Library after the fire one can imagine the treatment that a Piranesi might have given the subject.

EPIC AND MOCK EPIC

MacLean-Hunter Reading Room Large Case

LODOVICO ARIOSTO (1474-1533). ***Orlando Fvrioso di M. Lodovico Ariosto; tvtto ricorretto, et di nvove figvre adornato; alquale di nuouo sono aggiunte le annotationi, gli auuertimenti & le dichiarationi di Girolamo Ruscelli; la vita dell'autore descritta dal signor Giouambattista Pigna; gli scontri de' luoghi mutati dall'autore doppo la sua prima impressione; la dichiaratione di tutte le fauole; il vocabolario di tutte le parole oscure & altre cose utili & necessarie.*** **In Venetia: Appresso Vicenzo Valgrisi nella bottega d'Erasmo, 1556.**

Gift of the Estate of Professor Gilbert Bagnani in 1985.

TORQUATO TASSO (1544-1595). ***La Gervsalemme liberata: con le annotationi di Scipion Gentili, e di Givlio Guastauini; et li argomenti di Oratio Ariosto.*** **In Genova: Stampata per Givseppe Pauoni, ad instanza di Bernardo Castello, 1617.**

Gift of the Estate of Professor Gilbert Bagnani in 1985.

The essential link among the three works presented in this case — the first two among the greatest long poems in the Italian, or any, canon, the third inferior and forgotten — is the city of Ferrara, long a seat of the house of Este, a princely family of Lombard origin that played a great part in the history of medieval and Renaissance Italy. Ariosto served the family at the time of Alfonso I (ruled 1505-34; the last husband of Lucrezia Borgia), and was for all but three years of his life within the sight and sound of the bells of Ferrara cathedral, and, as he tells us, was never really happy away from the city. *Orlando furioso,* his great work, continued the chivalric romance of another Este dependent, Matteo Maria Boiardo (1441?-1494), whose *Orlando innamorato* was first published in 1483 (though no copy of that edition survives), and who was a minister for Ercole I d'Este (ruled 1471-1505). Tasso served at the court of Alfonso II (ruled 1559-97), grandson of Alfonso I, for many of the years of the composition of his epic poem *Gerusalemme liberata* (1581), but spent the years from 1579 to 1586 imprisoned on the order of the duke in the Ospedale di Sant'Anna for apparent insanity. Alfonso II was the fifth and last duke of Ferrara. He had no legitimate children, despite three marriages, and in 1598, a century before Baruffaldi [see below] published his first book as a young man of twenty-three, direct papal rule was established in Ferrara and the main branch of the Este family came to an end.

Ariosto published versions of his narrative poem in 1516, 1521, and 1532, and would quite likely have gone on revising and extending it but for his death

Torquato Tasso (1544-1595). *La Gervsalemme liberata.* 1617.

in 1533, writes Peter Brand in his entry for Ariosto in *The Oxford Companion to Italian Literature* (2002: 27-30). Brand comments:

> The frequent intrusion of contemporary events and local characters into the fictitious world of medieval romance is a characteristic feature of Ariosto's poem, distinguishing it from the Innamorato, as is his regular resort to classical as well as romance sources, in response to the increased awareness of the ancient world which the humanists had brought, and which takes the traditional romance closer to the classical epic. New too was Ariosto's mastery of his craft as a writer, his care and skill both as poet and narrator, and his insight into the relevance of the traditional chivalric material for an understanding of human behaviour of all ages. (2002: 28)

The poem enjoyed great public popularity, but by the middle of the century Ariosto's supporters found it necessary to defend his work from the theorists who sought a more unified structure, a more elevated style, and a more moral tone (2002: 29). In the second half of the sixteenth century the so-called Counter-Reformation style in literature flourished, and Tasso was one of its leading Italian practitioners. It was characterized by the use of rhetoric; a straining after the ironic, the paradoxical, and the witty; and attempts to render reality as well as the world of the spirit in concrete and highly sensuous imagery, especially in religious verse. Actually, the sensuality in *Gerusalemme liberata* is innocuous by Ariosto's standards or our own; but as an avowedly religious epic it was naturally subject to post-Tridentine religious censure. One of Tasso's critics, Silvio Antoniano, professor of eloquence in Rome, and a future cardinal, wrote: "If you had wished to write a religious poem, you should have written a poem that could go even into the hands of nuns" — surely a rather unworldly comment, even for the time. The fear of persecution for heresy by the Inquisition played on Tasso's incipient paranoia; he even thought that the Inquisitor who examined him in Ferrara at his own request had absolved him falsely so as to leave him in a state of sin. Tasso's mental illness, which persisted until his death in 1595, included depression, delusions of persecution, occasional hallucinations, and outbursts of violent insults directed at the duke and his court (one of which, in February 1579, during the festivities for Duke Alfonso's third marriage, resulted in his imprisonment). After Tasso's imprisonment the duke never wished to see him again. John Charles Nelson notes, however: "The poet's lucidity, evidenced by a continual literary output, as well as the docility of his behavior following his eventual release, suggest that the confinement was excessively long for the severity of his condition." (Tasso, 1963: xviii)

Tasso, of course, was persecuted, but by pedantic literary critics, and for his language and his poetry. The most famous of the Italian academies, the *Accademia della Crusca,* first became known because of its founders' criticisms of Tasso's epic, finding it inferior to *Orlando furioso.* Tasso defended himself, and was defended by his supporters, who included Ariosto's great-nephew Orazio.

Nelson writes: "Galilei among others preferred the simplicity and naturalness of Ariosto to the declamatory style, the antitheses and baroque conceits of Tasso. Yet Tasso's verses are more musical than Ariosto's — an important reason for his wider popularity." (Tasso 1963: xxii) Towards the end of his life, Tasso enjoyed the hospitality of Pope Clement VIII, to whom he dedicated his self-censored *Gerusalemme conquistata* in 1593. Clement had awarded him an adequate pension, and invited him to Rome in order to be crowned poet laureate, but his ill health prevented the coronation; after his death on April 25, 1595, the laurel crown was placed on his coffin. It was Clement who, after Henry IV's conversion to Roman Catholicism in 1593 absolved him from excommunication, and recognized him as the rightful king of France [see Case 2]. And it was Clement who, in an action that would no doubt have warmed Tasso's troubled heart, incorporated the duchy of Ferrara into the Papal States in 1598.

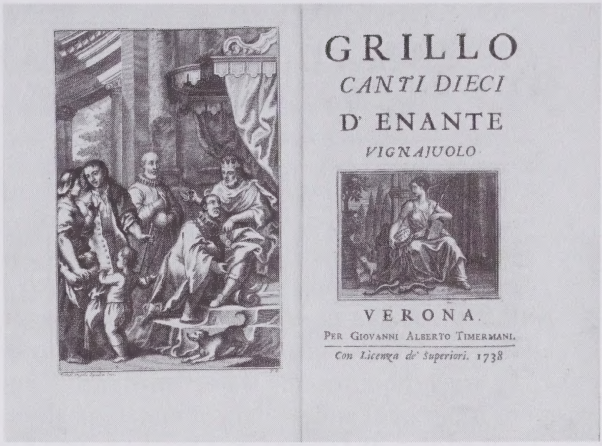
The copy of the fine illustrated edition of *Gerusalemme liberata* shown here was once in the possession of Charles Killigrew, Master of the Revels to that least ascetic of kings, Charles II.

GIROLAMO BARUFFALDI (1675-1755). *Grillo: canti dieci.* Verona: Per Giovanni Alberto Timermani, 1738.

Gift of Professor Hannibal Noce in 1988.

In contrast to Ariosto and Tasso, Baruffaldi is a very minor figure in the world of Italian literature. He was born and lived his eighty years in Ferrara. He studied philosophy, theology and law, took his degree in 1698, and was ordained in 1700. A serious scholar, his most useful works are probably those on Ferrarese history and society: *Dissertatio de poetis ferrariensibus* (1698), *Dell'istoria della città di Ferrara,* 1655-1700 (1700), *Commentario istorico-erudito* (1704), and *Le vite dei pittori e scultori ferraresi* (complete around 1707, reworked and published in 1737). The Fisher Library holds the first two of these works. Baruffaldi was a collector as well as a scholar. He assembled a collection of manuscripts and authors' holographs (including some by Tasso) which he made available to scholars. His liking for collecting, however, also brought him trouble: in 1711 and again in 1741 he was accused of, in effect, theft of documents; in 1711 he was exiled for two years. Despite this he received two appointments to university chairs in Ferrara, and in 1729 he took on the duties of chief priest for the town of Cento, between Ferrara and Bologna.

Baruffaldi's literary career as academician and poet was less successful. He was an early member of the Ferrara Arcadians, but he fell out with the local *Accademia della Selva,* setting up in opposition his own *Accademia della Vigna* (for his *Grillo,* he used the Arcadian pseudonym Enante Vignaiuolo). He fell out with his near contemporary Ludovico Antonio Muratori (1672-1750), and the poetic dispute between them damaged their former good relations. If he is



remembered as a poet now, it is for his dithyrambic *Baccanali,* including the *Tabaccheide* (1714), a celebration of snuff in the manner of Redi's *Bacco in Toscana* and its praise of wine. Baruffaldi's satirical poem *Grillo* (of which the Fisher library has the Venice edition of 1738, the gift of Professor Beatrice Corrigan, in addition to this rare Verona edition) tells the story of the peasant Grillo (the name means both 'cricket,' and 'whim,' or 'fancy'), at once stupid and astute, and his rise, through an undeserved reputation for skill in medicine, to respect and riches. Baruffaldi furnishes his tale with a burlesque of a scholarly introduction which traces the character Grillo back to Erasmus and Plutarch, somewhat in the manner of James Branch Cabell's spuriously scholarly introductions to his satirical novels such as *Jurgen* (1919).

Grillo is carefully set, and each of the ten cantos has an engraved headpiece illustrating some plot incident. The Venice edition is in a slightly smaller format, though the text pagination is identical, and the headpieces are copied in a somewhat cruder style of engraving. Amusingly, the only marked difference is in the headpiece to the fifth canto, in which Grillo advances his fortunes by engineering the removal of a fish-bone from the throat of the Count's daughter by applying a very hot poultice to her bare arse, thereby provoking an explosive cry which expels the bone with such force that it is found embedded in the opposite wall. The Verona edition shows the bending girl's bare buttocks, while in the Venice edition she is chastely draped.

In *La lum di maneg* (1719, written in Ferrarese dialect) Baruffaldi deploys his satire effectively against the evils of the monastic life, the frivolity of the aristocracy, the harm done by private teaching, the lechery of rich Don Juans, the indecorous use of professional mourners, and so on, but according to the *Dizionario storico della letteratura italiana* (1959: 112-13), his *Grillo* is best ignored.

SMALL BOOKS, AND SMALLER

MacLean-Hunter Reading Room Small Case

All of the small books shown in this exhibition are rare. The smallest of all, *Galileo a madama Cristina di Lorena,* is the least rare, being held by thirteen of the libraries in the WorldCat database — perhaps by virtue of being a rare book when it was published it was retained by those libraries that were able to acquire it. The *Goffredo* (the alternate title for *Gerusalemme liberata,* recognizing Godfrey of Bouillon, leader of the First Crusade) is held by seven libraries, the works by Manzoni and Pellico by five each, the editions of Magagnati and of Bellarmino are in three libraries, and only Oxford reports our edition of *L'Adone,* and Brigham Young our edition of Tasso's *Rime et prose.*

Small printed books were few in the fifteenth century, perhaps because of the technical requirements of early type-casting, typesetting and printing, and apparently not simply a matter of preference, because many of the manuscript books of the period, even illuminated Books of Hours, are also very small, at the opposite end of the scale to the frequently gargantuan liturgical manuscripts. By the beginning of the sixteenth century, type was being cast which provided a challenge to the unaided eye when set and printed. By the middle of the century it was common for publishers to print editions of the same book in large and small formats. In the seventeenth century *Gerusalemme liberata* might be available as a folio [see the Reading Room large case] or, in this case, as a small octavo; and the large folio first edition of Marino's *L'Adone* (1623, held by the Fisher Library) was followed by much smaller editions, of necessity in several volumes, given the length of the poem. Devotional books, too, came in small formats. Cardinal Bellarmino's *De septem verbis a Christo in cruce prolatis* (the Seven Last Words) was first published in 1618 in an edition 19 cm. tall, presumably a small quarto or an octavo, but other editions of the same year measured 15, 14 and 13 cm., and by 1626 it was available as a 24mo measuring 11 cm. Our edition of 1662 is a small octavo measuring 11.2 cm. Pocket-size books were popular throughout the nineteenth century, issued by publishers such as Baudry in Paris and Barbèra in Florence, and it was only in the twentieth century that pocket books became standardized at 18 cm. — still the standard for the rack paperback — and true miniature books were published in limited editions for the collectors of such things. Only the oldest and the newest books in this case vary from the small octavo format: Tasso's *Rime et prose* being a duodecimo, and the Galileo a 32mo, printed 64 pages to each 13 1/2 by 12 cm. sheet.

TORQUATO TASSO (1544-1595). *Rime et prose.* In Ferrara: Ad instantia di Giulio Vasalini, 1589.

Purchased with funds from the family of Emilio and Emma Goggio in 1998.

The edition of Tasso's poems and prose shown here was published three years after the too-long imprisoned poet was at last allowed to quit Ferrara, and begin his new wanderings to Bologna, Loreto, Florence, Mantua, Naples and, finally, Rome. Given the circumstances it is unlikely that Tasso had much influence on the printer's work. From 1579, when he was confined under horrible conditions in Sant'Anna, his work was frequently published without his permission or editorial control, though he continued to write as his living conditions slowly improved. Joseph Tusiani notes, in the *Dictionary of Italian Literature*: "No one ... has yet solved the mystery of Duke Alfonso's obstinate and almost inhuman deafness to the poet's countless supplications for pardon, even after his release from Sant'Anna." (1979: 501) One might guess that Alfonso, a proud aristocrat, could not tolerate or forget the no doubt eloquent insults thrown at him and his court in 1579 by a commoner (the already deranged Tasso had returned to Ferrara at the time of the wedding of the duke's sister), and was continually enraged by Tasso's letters from prison begging pardon. The relationship was poisoned. Alfonso wanted nothing more to do with Tasso, other than to make him suffer, and be rid of him.

Aminta, Tasso's first great success, takes us back to happier times. After eight years in the service of Cardinal Luigi d'Este, he had in 1572 obtained the patronage of Duke Alfonso II at the court of Ferrara. The following year he directed the first performance of his pastoral play by the distinguished *Gelosi* company, led by the father of Giovanni Battista Andreini [see Case 6]. A complex net of themes and references sustain the intricacies of the fable. In *Aminta* are recognizable elements from all pastoral genres, from the bucolic poetry of classical antiquity to the multitude of Latin works of the fifteenth century, and on to the new tradition of pastoral drama. But the dramatic structure of *Aminta* is animated by an unprecedented psychological unease, inserted only with difficulty into a genre specifically courtly, and "*ferrarese.*" The supposedly dominant love theme is shadowed by a tragic death theme which continually menaces and imposes itself on the destiny of the two young lovers, Aminta and Silvia (each at some point thinking the other dead). There is also the disturbing presence of the ingratiating but sexually predatory satyr, from whom Silvia is rescued by Aminta. Something of the knowing spirit of the play may be seen in this passage, in which Dafne, Silvia's older confidante, is speaking to Aminta's friend Tirsi:

> Nor am I sure
> That Silvia is a simple as she seems
> In word and deed. For only yesterday
> I came upon her, where the meadows lie,
> Bending above a clear and tranquil pool,

As if to see how beautiful she was,
And how she best might gather o'er her brow
Her lovely hair, and how adorn her hair
With filmy veil, and how bedeck her veil
With flowers she had gathered. And anon
She'd take a lily or a deep red rose
And hold it to the whiteness of her neck
Or to her rosy cheek, as if to make
Comparison of their hues. Then she would flash
A smile that seemed to say: "I vanquish you;
And I shall wear you not for my adorning,
But solely to your shame, that you may find
How far you are outshone." As she was thus
Adorning and admiring, she by chance
Looking where I stood; and finding I had seen,
Blushed and arose, and let her flowers fall.
I laughed to see her blush; she blushed the more
To hear me laugh; and yet, having her locks
But partly gathered up, with furtive glance
She sought the pool again — until, afraid
That I espied her spyings, she was pleased
To leave her hair unbound, and was content
To see herself so fair, though unadorned.

The reader might justifiably fear for the married future of this vain nymph and her suicidal spouse.

GIROLAMO MAGAGNATI. *La Clomira: favola pastorale.* In Venetia: Appresso Antonio Pinelli, 1613.

TITLE-PAGE: [within a compartment] LA | CLOMIRA | FAVOLA PASTORALE | DI | *GIROLAMO MAGAGNATI* | Al Sereniſs. Principe | DON FERNANDO I. | Cardinal di S. Chieſa, | Duca di Mantoua, | e di Monferrato. | CON | PRIVILEGIO.

COLOPHON: [printer's device] | IN VENETIA, M. DC. XIII. | [rule] | Appreſſo Antonio Pinelli. | *Con licenza de' Superiori.*

Gift of Professor Stillman Drake in 1991.

In marked contrast to all the other writers represented in this case, Girolamo Magagnati is a relative unknown, barely mentioned even in multi-volume surveys of Italian literature. He is represented in the Fisher Library collections by two copies of the only edition of his pastoral play *La Clomira* (1613), and two copies of his *Capitoli burleschi* (1629), included in a collection of scurrilous satirical verse by Giambattista Marino, Gaspare Murtola, Tommaso Stigliani, and Cesare Orsino or Orsini and others. The greatest of these writers,

Marino's piece, *La Murtoleide,* is directed at his rival poet in Turin, Murtola, with whom he conducted a running battle fought with sonnets, invectives, and pistol shots. Stigliani's pseudonymous piece was directed against the Spanish monarchy, and titled *La Merdeida: stanze in loda delle stronzi* [turds] *della real villa di Madrid.* Orsini's piece, *Il giardiniero,* sounds relatively mild in contrast (Orsini is also remembered for his macaronic verse [see Folengo, Case 7]). It is hardly surprising that the collection bears a false imprint. Other than these four items in Toronto, Magagnati is represented in major libraries by a total of seven examples of three works. The *Storia letteraria d'Italia* (1929, 8: 321) records that he was a friend of Galileo (as well as of Marino), and wrote a *Meditazione poetica sopra i pianeti medicei,* a *Poetical Meditation on the Medicean Planets,* a number of lives of Romans, and at least four mildly obscene burlesques.

87

ATTO TERZO.

SCENA PRIMA.

Oſiri, Vafrone.

R, che di mille e mille in vn confuſe,
Voci di fiere, e d'huomini il rimbombo
Scuoter la ſelua, e riſonar fail monte
D'alta letizia, onde ogni cor s'allegra,
E di vano piacer s'ingombra ogni alma;
Noi, cui diè il Cielo il miniſterio eletto
De' ſacrari de i Dei, più degna cura
Tunga, Vafrone, e più gradita al Cielo.
Già i miniſtri minori auranno il tempio,
Con più facelle, fatto al Ciel ſimile,
All'or, ch'acceſo de le Stelle il Coro
Guida in giro a la Dea l'eterno ballo,
E i trouchi aridi e ſecchi a l'ara in mezzo
Attendon ſol da noi faúilla ed aura,
Per trasformarſi in pura fiamma ardente.
Là dunque andianne, e i ſacri limitari
Premiam con le ginocchia vmili e chine,

G 4 Ed

La Clomira is dedicated to Ferdinando I, duke of Mantua. From 1328 Mantua had been the seat of the Gonzaga family, but in the seventeenth century the family was in decline. Ferdinando, with his brothers Francesco and Vincenzo II, was one of the three "incapable princes," sons of the spendthrift Vincenzo. As the century wore on, Mantua was laid waste by foreign invasions, and badly ruled by dissolute dukes until 1708, when Austria annexed the duchy, and the last duke, Ferdinand Charles, died in Venice. One hopes that Magagnati got some value for his dedication, if not fame for his piece. The book itself caught my eye. It is well printed, and handsomely illustrated in the complex style of the simultaneous representation of several episodes familiar from the sixteenth-century illustrations to *Orlando furioso,* here shown in the Reading Room large case.

TORQUATO TASSO (1544-1595). *Il Goffredo, overo, Gierusalemme liberata: poema heroico.* In Amsterdam: Per gli Combi, 1652.

TITLE-PAGE: [engraved title]

[printed title] IL | GOFFREDO, | Overo | GIERVSALEMME | LIBERATA, | POEMA HEROICO | Del Signor | TORQVATO TASSO. | CON | *L'allegoria univerſale del iſteſſo:* | ET | Con gli Argomenti del Signor | HORATIO ARIOSTI: | *Aggiantovi i cinque canti del* | CAMILLO CAMILLI. | [type-orn.] | M DC LII

Purchased with funds from the Buchanan Italian Fund in 1995.

By the time that this edition of *Gerusalemme liberata* was printed (ostensibly in Amsterdam at the press of Louis Elzevier, but now identified as more likely being the work of Severyn Mathis, of Leyden) it had become a classic. This means that the plain text was embellished with the poet's own exculpatory exposition, and the supportive summaries of Orazio Ariosto, and with a verse addition to the text by Camillo Camilli, accompanied by its own summary by Francesco Melchiori. Melchiori had died in 1590, two years before Ariosto and four years before Tasso himself. Camilli's supplement was probably written early in the 1580s, and was first published in 1585, a year before Tasso was released from his imprisonment.

Camilli seems to have led a busy life writing and translating and annotating. He was responsible for the Italian translation of Juan Huarte's *Examen de ingenios* (*The Examination of Men's Wits, or, Trial of Wits,* published in English in 1616 in a translation by Richard Carew). He also added to Cristobal de las Casas's *Vocabolario de las dos lenguas toscana y castellana* for its Venice edition of 1587, translated Ovid's letters into Italian, and wrote an emblem book that was illustrated by Girolamo Porro. Porro had produced a magnificent set of engraved illustrations for the 1584 edition of *Orlando furioso* (to which Camilli also contributed) which were later also used for the English translation by Sir John Harington (1591, and still available in a modern edition). Camilli died in 1615.

SAINT ROBERTO FRANCESCO ROMOLO BELLARMINO (1542-1621). *De septem verbis a Christo in cruce prolatis: libri duo.* Coloniæ Agrippina: Apud Ioannem Busceum, 1662.

Gift of Mrs. Angela Dragan-Dima in 1987.

Saint Robert Bellarmine was a Jesuit cleric who seems to have had his finger in the pie for most of the theological and political disputes of the Catholic Reform. Much like Machiavelli half a century earlier (of whom he was a nephew in the female line), he was demonized by the English, as much for what he represented as for what he did. Giorgio de Santillana wrote of him, in *The Crime of Galileo*:

> His had never been a speculative metaphysical temperament; he was a Jesuit, a soldier of the Church, and a specialist in applied theology. The Catholic catechism in its present form is his. He had fought the Venetian Senate, the Neapolitan Primatists, the Gallicans, the Lutherans, the Anglicans, the Calvinists, the physical premotionists, and all other deviationists and "innovators" in the name of orthodoxy and papal supremacy. His enemies paid him the compliment of stealing his arguments whenever they could, for he had brought to the fight all that consummate apologetic skill and vast patristic scholarship could produce in the way of weapons. His leading activity, in

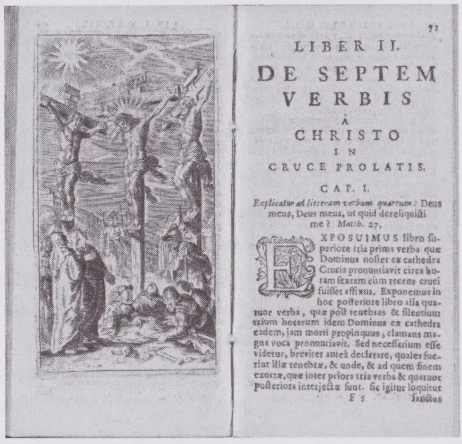
fact, had been mostly as "Master of Controversial Questions" in the Collegio Romano, where he supplied armament for the Jesuits on all fronts.

His name is now almost forgotten in our countries, but it was once a name to conjure with. Madison and Jefferson are known to have consulted his texts. As the chief advocate of the papal position, he had become to the loyal English of his time a byword and a bugaboo; they did not refrain from calling him responsible for the Gunpowder Plot. Doctors organized refutatio colleges against him; preachers belabored him with epithets: a "petulant railer," "the head of the popish kennel of Monks and Mendicants," "a furious and devilish Jebusite." Doggerals pursued him:

> First to breakfast, then to dine,
> Is to conquer Bellarmine.

The common people had found their own way of copious refutation, if not of liquidation, by giving the name of "bellarmines" to certain paunchy jugs used for liquor, whose neck was in the grotesque effigy of a bearded man. (1962: 79-80)

Bellarmine pitted the authority of the Church against the "divine right of kings," a term which hid the most modern development of the times, the birth of the national and secular state. This is why he was opposed by English, Scottish and French Catholics, let alone Protestants. But even Bellarmine had fallen foul of papal authority, and, like Galileo, as a mature man and scholar rather than as a brash youth. In 1590, under Sixtus V, the text of his *De controversiis christianae fidei* was put on the Index "pending correction" for not going far enough in the championing of papal absolutism. De Santillana finds in Bellarmine "a Tuscan simplicity as genuine as Loyola's Spanish fire." (1962: 87) Despite his Jesuit dedication, his asceticism, his patience and humility, the comments of contemporaries show him to have retained an easygoing, light and unassuming Tuscan nature. His childlike quality and impish humour (manifested as an addiction to lighthearted punning) were noted by all who came into contact with him. It is not surprising that even wary opponents like Sarpi and Galileo had faith in his good will and probity.


77
LIBER II.
DE SEPTEM VERBIS
A CHRISTO IN CRUCE PROLATIS.
CAP. I.
Explicatur ad litteram verbum quartum: Deus meus, Deus meus, ut quid dereliquisti me? *Matth.* 27.
EXPOSUIMUS libro superiore tria prima verba quæ Dominus noster ex cathedra Crucis pronuntiavit circa horam sextam cum rocens crucifixus fuisset effixus. Exponemus in hoc posteriore libro alia quatuor verba, quæ post tenebras & silentium extrema hora eadem Dominus ex cathedra eadem, jam morti propinquus, clamans magna voce pronuntiavit. Sed necessarium esse videtur, breviter antea declarare, quales fuerint illæ tenebræ, & unde, & ad quem finem exortæ, quæ inter priora tria verba & quatuor posteriora intersectæ sunt. Sic igitur loquitur
F 5 Isaias

Bellarmine's many devotional works, represented here by his meditative commentary on the Seven Last Words pronounced by Jesus on the cross, express his profound piety. The hard politicians in his world saw him as a scholar living among books, and lacking in practical ability. His goodness and scrupulosity were seen as a political impediment, and eliminated him as a candidate for the

papacy. Evidently, the Church of his time, and for centuries after, found Bellarmine difficult to gauge. It was not until 1930, some time after his friendly opponent Sarpi received his monument in Venice, that Robert Ballarmine was canonized. He was declared a Doctor of the Church the following year, finally united with the early Fathers, and with Aquinas, Bonaventura and Catherine of Siena [see Case 1].

GIAMBATTISTA MARINO (1569-1625). ***L'Adone: poema heroico; con gli argomenti del conte Sanvitale, e l'allegorie di don Lorenzo Scoto; aggiuntovi la tavola delle cose notabili; di nuovo ricorreto, e di figure ornatto.*** **In Amsterdam: nella Stamperia del S. D. Elsevier; et in Parigi si vende appresso Thomaso Jolly, nel Palazzo, 1678.**

Gift of Professor Ralph G. Stanton in 1988.

Marino's L'Adone is a very long narrative poem — twenty cantos and almost 41,000 lines — in the manner of a Renaissance epic. Marino worked on it over a period of twenty years prior to its publication in 1623. The apparent plot takes form at the very beginning of the work, when Cupid is chastised by his mother Venus, who whips him with a scourge of roses, and he vows revenge. For those of us who have not read *L'Adone,* a brief account of the plot and movement of the poem will be necessary. Albert N. Mancini, in the *Dictionary of Italian Literature,* writes:

> [Cupid] brings Adonis to the shores of Cyprus and causes Venus to fall in love with him. The goddess leads the beautiful youth to her palace, where Cupid relates the story of his love with Psyche, while Mercury recounts the tales of Narcissus, Hylas, Actaeon, and other victims of love. Adonis is then escorted through the gardens of pleasure into the tower of delight. But Mars opposes the love of Venus and Adonis, and the youth is forced to flee; he falls into the hands of the witch Falsirena, who imprisons and tries to seduce him. He manages to escape and, after many wanderings, returns to Venus, but during a hunting expedition, Mars and the wicked fairy contrive to send against him the boar, which brings on the catastrophe. Adonis's death, his interment, and funeral games conclude the poem. In addition to narrative digressions, the bulk of the work is composed of interpolations of varied subjects (a game of chess, a theatrical performance, panegyrics, a flight into the heavens, and a musical duel between a lute player and a nightingale) and elaborate descriptions (pastoral scenes, festivities, pictures of palaces, fountains, and gardens). The famous account of the gardens of the five senses comprises three cantos of about 5000 lines. (1979: 320)

Marino set a fashion adopted by most minor contemporary poets, particularly in Italy and Spain, but even in England, with Drummond and Crashaw, who translated some of his poems.

to. 1. fol. 5.
5
LA FORTUNA.
CANTO PRIMO.
ALLEGORIA.
Nella sferza di rose, & di spine, con cui Venere batte il figlio, si figura la qualità de gli amorosi piaceri, non giamai discompagnati da' dolori. In Amore, che commove prima Apollo, poi Vulcano, & finalmente Nettuno, si dimostra quanto questa fiera passione sia potente per tutto, etiandio ne gli animi de' Grandi. In Adone, che con la scorta della Fortuna dal paese d'Arabia sua patria passa all'Isola di Cipro, si significa la gioventù, che sotto il favore della prosperità corre volentieri a gli amori. Sotto la persona di Clitio s'intende il Sig. Gio. Vincenzo Imperiali, gentilhuomo Genouese di belle lettere, che questo nome si hà appropriato nelle sue Poesie. Nelle lodi della vita Pastorale si adombra il Poema dello STATO RUSTICO, dal medesimo leggiadramente composto.
A 3 AR-

Marinism, however, waned by the end of the seventeenth century. The Arcadians, the proponents of a (however artificial) pastoral simplicity, were the enemies of Marinism, and vowed to fight "to exterminate bad taste, and to see to it that it shall not rise again, pursuing it wherever it may rest or hide itself, even in the most unknown and inconsiderable of towns and villages." The real enemy of the Arcadians was not Marino. Rather, it was political subjugation, and Arcadianism was the expression of a profound and thwarted desire for something better than the actual life of the time, and escape from its moral depression. The escape was to be found in a peaceful pastoral dream, for long common to classic and Italian poets. In the brittle and brutal twentieth century, by contrast, poets found much in common with Marino, and with the art of the Baroque. Like the moderns (and, *mutatis mutandis,* the Arcadians) Marino responded to the crisis of values of his time. Alessandro Martini, in *Letteratura italiana. Dizionario delle opere* (1999: 13) makes the specific comment that the stanzas of *L'Adone* that exalt Galileo as the inventor of the telescope, an instrument already raised to emblematic status in the new rhetorical structure, stand at the centre of the influence of new sciences, and the uncertainties that they generated, on Marino's craft.

ALESSANDRO MANZONI (1785-1873). *Opere poetiche.* Parigi: Baudry, Libreria Europea, 3, quai Malaquais, 1840.

Gift of Professor Beatrice M. Corrigan in 1965.

Manzoni is remembered today, at least in the English-speaking world, for his great novel *I promessi sposi* (*The Betrothed*), first published in a "Tuscan-Milanese" language in 1825-27, and revised to conform to contemporary Tuscan for the edition of 1840-42. There is s strong political aspect to this, as Manzoni became the champion of Tuscan as the common language of a united Italy. Long before, however, Manzoni had written two verse tragedies on Italian historical themes, *Il conte di Carmagnola* (1819), and *Adelchi* (1822), which are printed in the collection shown here. Bernard Chandler comments, in the *Dictionary of Italian Literature*:

> Carmagnola, a fifteenth-century *condottiere* commanding Venetian forces against his former master, the duke of Milan, having sustained defeats after initial success, was executed for treason. Manzoni, however, portrays him as the innocent victim of the state and of inevitable injustice in history, who, after his sentence, abruptly turns to God, despairing of earthly justice. The chorus condemns civil war as encouraging foreign intervention. ... Adelchi deals with Charlemagne's (Carlo's) invasion of 773-74 against the Lombard king Desiderio, at the request of the pope. A crafty politician, Carlo ascribes his victory to divine support, a view accepted by Desiderio. Adelchi, son of Desiderio, the just man in an unjust age in which glory is impossible, is mortally wounded and regards death and God as the only consolation for the monstrous force controlling history. His sister Ermengilda, the rejected wife of Carlo, is also a victim, even though she was born to a race of oppressors; her only consolation is death, as a celebrated chorus conveys. (1979: 312-13)

These plays, important as they were to Manzoni's development as a writer and a patriot, remained unpublished in English until 2002, when Michael J. Curley's translations were published as *Alessandro Manzoni, Two Plays* (New York: Peter Lang).

SILVIO PELLICO (1789-1854). *Le mie prigioni.* Firenze: Barbèra, Bianchi e c., 1859.

Gift of Professor W. H. Clawson in 1964.

In the mid-nineteenth century, Silvio Pellico's *Le mie prigioni* (1832) achieved a wider distribution and fame than his friend Manzoni's *I promessi sposi.* Implicated in the *Carbonari* movement against the Austrian authorities in northern Italy, Pellico was first sentenced to death, a sentence which was then commuted to fifteen years in the Spielberg prison in Moravia. He served eight years, and was released and expelled to Piedmont in 1830. *Le mie prigioni* was

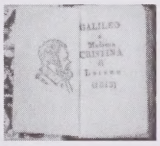
his greatest success. Quickly translated into English and French, *Le mie prigioni's* eleven American editions before 1900 give it prominence among nineteenth-century translations from Italian. The comment in the *Dictionary of Italian Literature* was:

> Like Beethoven's *Fidelio,* that other great romantic hymn to the imprisoned human spirit, Pellico's story of his life was first and foremost a literary masterpiece and only second a political document. In fact, the Christian tone of forgiveness in the work did more damage to the Austrian cause than any of the more violent documents written by the political firebrands of the time. (1979: 391)

Also a prolific writer of dramatic works, of which the most successful was the early *Francesca da Rimini* (1815), much admired by Lord Byron, Pellico was hurt by the hostile reception of his later tragedies, none of which enjoyed the critical success of *Francesca,* and he eventually abandoned writing for the theatre. His political tract *Dei doveri degli uomini, The Duties of Man* (1834) expresses an essentially Christian message of human brotherhood and high political ideals.

GALILEO GALILEI (1564-1642). *Galileo a madama Cristina di Lorena (1615).* Padova: Tipogr. Salmin, 1896. Stampati coi caratteri del Dantino onde superare qualsiasi altra minuscola editione. Maggio 1897.

Gift of Professor Stillman Drake in 1980.



Galileo Galilei and Robert Bellarmine, if ultimately unequal in intellect, shared many qualities. Each was immensely ambitious, direct and prompt to anger, conceited, musical, and artistic. The mature Bellarmine was re-formed by Jesuit discipline, as was Galileo by the discipline of science. When Galileo's writings were brought, not without malice, to the attention of Bellarmine, Galileo hoped that the cardinal's sympathy would be with him, in contrast to the absolutism of the Dominicans who dominated the Curia. But he was not reassured, and it was in this uncertain atmosphere that he set out to complete his great apologetic letter to the pious Grand Duchess Dowager, Madama Cristina of Lorraine, his friend and patron. Galileo knew well that his enemies were trying to draw him onto controversial ground. De Santillana writes:

> The *Letter to the Grand Duchess* is a powerful solemn plea, worthy to stand beside Milton's *Areopagitica,* though less secular in tone and less polemical. There is only expressed, in the beginning, a measured grievance against those who insist on distorting his thought and against such as slandered it from the pulpit "with hardly charitable and still less considerate indictment of all mathematics and of mathematicians also." It is prefaced by a grave reminder from St. Augustine: "We should not hold rashly an opinion in a scientific matter, so that we may not come to hate later whatever truth may

> reveal to us, out of love for our new error." After vindicating the memory of Copernicus, Galileo claims to be the one who has the interests of religion at heart, "insomuch as I am proposing not that this book be not condemned, but that it be not condemned, as they would, without understanding it, without hearing it, without even having seen it." (1962: 102)

Galileo weathered this storm, but barely. His trial was not to come until 1633, twelve years after Bellarmine's death, and it was not until 260 years after that, in 1893, that the views on the interpretation of the Scripture contained in this and Galileo's other theological letters became the official doctrine of the Church.

The tiny edition of Galileo's letter shown here was for many years considered the smallest book printed from movable type. It is composed of 206 pages measuring 18 by 13 mm., that is, about half the size of an ordinary postage stamp. Louis W. Bondy, in his *Miniature Books: Their History from the Beginnings to the Present Day,* wrote:

> The most widely discussed and the most sensational of all microscopic type-faces used in miniature books is undoubtedly the "fly's eye type," *occhio di mosca* used by the brothers Salmin in Padua for their Dante edition of 1878 and their Galileo of 1896. ... Many legends have developed around the printing of the Dante and seeing the spindly nature of the minute type it is small wonder that the Grolier Club list, page 129 relates that "the work is said to have seriously injured the eyesight of both the compositor and the corrector. It took one month to print 30 pages and new types were necessary for every new form." (1981: 93-95)

The discrepancy between the date on the title and that in the colophon indicates that, perhaps unsurprisingly, the production of the volume overran its original target date. In this book, indeed, bibliographical rarity and intense human interest are united.

COURTESY BOOKS

MacLean-Hunter Reading Room Corner Cases

A ***quick look*** at the contents of these cases might provoke the question "what is a courtesy book?" Castiglione's *Book of the Courtier* obviously qualifies, as do the *Galateo* of Della Casa and Nenna's book on character, but the appropriateness of many of the other works is less obvious. How do Ariosto's *Satires* fit in, for example, or a book on horses and horsemanship, or Machiavelli's *Art of War,* or emblem books, or academic lectures on the education of women, or a book on how to carve meat, or a book describing the game of real tennis — though Henry the Fifth's chilling response to the French Dauphin's gift of tennis balls in a mocking dismissal of England's territorial claims in France might give us a clue. Shakespeare has him say to the French envoys:

> We are glad the Dauphin is so pleasant with us
>
> His present and your pains we thank you for.
> When we have match'd our rackets to these balls,
> We will in France, by God's grace, play a set
> Shall strike his father's crown into the hazard.
> Tell him he has made a match with such a wrangler
> That all the courts of France will be disturb'd
> With chases. And we understand him well,
> How he comes o'er us with our wilder days,
> Not measuring what use we made of them.
> ...
> And tell the pleasant Prince, this mock of his
> Has turn'd his balls to gun-stones, and his soul
> Shall stand sore chargèd for the wasteful vengeance
> That shall fly with them. For many a thousand widows
> Shall this, his mock, mock out of their dear husbands,
> Mock mothers from their sons, mock castles down,
> And some are yet ungotten and unborn
> That shall have cause to curse the Dauphin's scorn.
>
> (*Henry V.* Act I, scene 2, ll. 259-68, 281-88)

There is more to the education of a gentleman or gentlewoman of the Renaissance, whatever their station in life, than manners. The behaviour of the aristocracy of today is no guide to the education, in all senses, necessary to the nobles and their courtiers of twenty generations before. The life skills of a courtier had to embrace the arts of war and the arts of the table, as Chaucer reminds us, with his description of the squire, in the General Prologue to *The Canterbury Tales:*

Of twenty yeer of age he was, I gesse.
Of his stature he was of evene lengthe,
And wonderly delivere, and of greet strengthe.
And he hadde been som time in chivalchye
In Flandres, in Artois, and Picardye,
And born him wel as of so litel space,
In hope to stonden in his lady grace.
...
Short was his gowne, with sleeves longe and wide.
Wel coude he sitte on hors, and faire ride;
He coude songes make, and wel endite [compose verse],
Juste and eek daunce, and wel portraye [sketch] and write.
So hote he loved that by nightertale
He slepte namore than dooth a nightingale.
Curteis he was, lowely, and servisable,
And carf biforn his fader at the table.

(Chaucer 1958: 8, ll. 82-88, 93-101)

Political skills could save a city-state, or one's own life; and some skill in poetry, music and dance were among the necessary points of any person at court — particularly if that person wished to improve his or her station.

Bill Gates (now, incidentally, the proud owner of the Leonardo da Vinci notebook known as the *Codex Leicester*) would have had to display a considerably different set of qualities to become the richest man of 1403, though his ruthlessness in affairs would not have hurt him. And while we all know that the Battle of Waterloo was won on the playing fields of Eton, we understand less well the social and educational ramifications of that apparently simple saying. Virgil B. Heltzel prepared a check list of courtesy books in the Newberry Library of Chicago. Here is his attempt to define courtesy literature:

> I should apply this term to any work, or significant part of a work, which sets forth for the gentleman (or gentlewoman) first, the qualities or criteria, inherent or acquired, which he must possess; second, his formation (including his various interests, exercises, recreations, and amusements) and his education; and third, his conduct. Under the first head I have in mind works which deal with such matters as, to mention but a few examples, birth, wealth, honor, arms, learning, and good breeding; under the second, works concerned with sports (hunting, angling, riding, etc.), or with recreations such as parlor games, music, art, and poetry, or with the aim and method of education, or with advice about the studies to be pursued; under the third, works treating moral and social conduct and obligations in human intercourse or works on the pursuit of an occupation or profession, such as the ministry, the law, diplomacy, warfare, farming, or the management of a household or an estate. (Heltzel 1942: vii- viii)

The reader will see that the selection of works in these cases in fact falls well short of exhausting the varieties of the courtesy book.

BALDASSARRE CASTIGLIONE (1478-1529). *Il libro del cortegiano.* In Venetia: nelle case d'Aldo Romano, & d'Andrea d'Asola suo suocero, 1528.

TITLE-PAGE: IL LIBRO DEL CORTEGIANO | DEL CONTE BALDESAR | CASTIGLIONE. | [printer's device] | Haſſi nel priuilegio, & nella gratia ottenuta dalla Illuſtriſſima | Signoria che in queſta, ne in niun'altra Citta del ſuo | dominio ſi poſſe imprimere, ne altroue | impreſſo uendere queſto libro | del Cortegiano per ·x· anni | ſotto le pene in eſſo | contenute.

COLOPHON: In Venetia nelle caſe d'Aldo Romano, & d'Andrea d'Aſola ſuo | Suocero, nell'anno M. D. XXVIII. | del meſe d'Aprile.

Purchased with funds from the Buchanan Italian Fund in 1968.

BALDASSARRE CASTIGLIONE (1478-1529). *Il libro del cortegiano.* [Venetia]: per Curtio Navo, et fratelli, 1538

Purchased with funds from the family of Emilio and Emma Goggio in 1999.

BALDASSARRE CASTIGLIONE (1478-1529). *Il cortegiano.* In Vinegia: Appresso Domenico Farri, 1574.

Gift of Professor Ralph G. Stanton in 1994.

Il libro del cortegiano is one of the masterpieces of the Renaissance. Baldassarre Castiglione proposes to record a series of conversations held over four evenings in the palace of Urbino in March, 1507. The many speakers — fourteen men and four ladies, all of them real persons resident at the court at that time, or present as visitors — discuss the qualities necessary to the perfect courtier and to the perfect court lady, the purpose of the well-made courtier and the qualities desirable in a prince, the ideal form of government, and the nature of love. The last subject is given to the Venetian humanist Pietro Bembo. Depicted as cold and calculating, Bembo nevertheless delivers a rapt eulogy of Platonic love, whose supreme stage is one of mystic union with the divine:

> Thus the soule kindled in the most holy fire of true heavenly love, fleeth to couple her selfe with the nature of Angels, and not only cleane forsaketh sense, but hath no more neede of the discourse of reason, for being changed into an Angell, she understandeth all things that may be understood: and without any veil or cloud, she seeth the maine sea of the pure heavenly beautie and receiveth it into her, and enjoyeth the soveraigne happinesse, that can not be comprehended of the senses. (Castiglione 1966: 319)

Bembo himself seems in rapture at the end of his speech, and the Lady Emilia Pia brings him back to himself by pulling at the hem of his robe, saying: "Take heede (maister Peter) that these thoughts make not your soule also to forsake the bodie. Madam, answered maister Peter, it should not be the first miracle that love hath wrought in me." (1966: 322)

While the tone of the discussions and the nature of the topics discussed is serious, there is also a great deal of humour throughout the book. Much of the second evening is devoted to a discussion of humour, and serious philosophizing or moralizing is deflated by witty interruptions and jokes at the speaker's expense. The brief sections intended to exemplify the types of humour give Castiglione the opportunity to try his hand at the novella form. Yet, as Ernest Hatch Wilkins points out, there is a deep underlying sadness in the *Courtier*:

> Most clearly perceptible in certain pages of the dedicatory letter and of the introduction to the fourth Book (pages in which he mourns the loss of several of the interlocutors who had been dear friends of his), his sadness is yet deepest in his consciousness of the discrepancy between his own ideals and the surrounding reality, and in his presentiment that the graciousness of the court life he had loved and championed was destined all too soon to vanish. (Wilkins 1954: 230)

The author himself writes, in the epistle:

> After the Lorde Guidobaldo of Montefeltro Duke of Urbin was departed out of this life, certein other Gentilmen and I that had been servauntes to him, continued in servyce wyth Duke Francescomaria Della Rovere hys heire and successor in the state: and whyle the savour of the vertues of Duke Guidobaldo was fresh in my mynde, and the great delite I took in those yeeres in the loving companie of so excellent personages as then were in the Court of Urbin: I was provoked by the memorie therof to write these books of the Courtier. (1966: 8)

But Castiglione was a busy man, with diplomatic responsibilities, and his sketch of the work from 1508 was not fleshed out until years later, and not completed until 1518. The book circulated in manuscript — Castiglione mentions a copy that he gave to Vittoria Colonna, a sister of Duke Guidobaldo, an ardent humanist, poet, and friend of Michelangelo in his later years — until Castiglione decided to prepare it for publication, by the distinguished Aldine press, in 1528, the year before his death. It was soon translated into Spanish (1534; Castiglione's last diplomatic appointment was as papal envoy to the imperial court, and he was highly respected there), and French (1537). The English translation, by Thomas Hoby, appeared in 1561, and is still in print — a tribute to the importance of the text and to the continuing readability of the early Elizabethan translation.

W. B. Drayton Henderson has written about the debt of English literature to Castiglione and to his circle:

> In all likelihood Spenser's *Hymns of Heavenly Love and Heavenly Beauty* are derived from Bembo's oration in this *Book of the Courtier.* Shakespeare's *Sonnets* show something of the same influence. It has been said, and plausibly, that Lady Emilia Pia and Lord Gaspar Pallavicino may have suggested — it can be said unhesitatingly that they suggest — Beatrice and Benedick of *Much Ado About Nothing.* (Castiglione 1966: xi)

One of Castiglione's closest friends was Raphael, who painted his portrait, now in the Louvre, and whose merits are discussed in the *Courtier.* I have already mentioned the influence on Milton of Andreini's *Adamo* [see Case 6]. Henderson links the first-composed lines of *Paradise Lost,* in adoration of the sun, to Raphael's picture of an archangel contemplating the sun (in the Stanza of Heliodorus in the Vatican) which Milton would have seen during his two years in Europe. Shakespeare owes much to Castiglione, as we have already seen with the example from Henry V, but Hamlet, too, in his nature, his qualities, and even his defects, shares so much with Castiglione's courtier: "All his doings are, besides, marked by that 'certain Recklessness' or nonchalance [*sprezzatura*] which is Castiglione's hallmark of gentility." (Castiglione 1966: xiv)

Castiglione's skill allows him to end his book in a spirit of expectation. The discussions are not over, but postponed, to be continued the evening following by taking up the topic of whether women are as capable as men of the divine love described by Bembo, to be disputed by Gaspare Pallavicino and Emilia Pia, Castiglione's Beatrice and Benedick. The new day has already come:

> When the windowes then were opened on the side of the Pallaice that hath his prospect towarde the high top of Mount Catri, they sawe already in the East a faire morning like unto the colour of roses, and all starres voyded, saving only the sweete Governesse of heaven, Venus which keepeth the boundes of the night and day, from which appeared to blowe a sweet blast, that filling the aire with biting colde, began to quicken the tunable notes of the prettie birdes, among the hushing woodes of the hils at hand. (Castiglione 1966: 324)

GIOVANNI DELLA CASA (1503-1556). *Trattato de gli uffici communi tra gli amici superiori et inferiori.* In Napoli: Appresso Gio. Maria Scotto, 1560.

Purchased with funds from the Buchanan Italian Fund in 1990.

GIOVANNI DELLA CASA (1503-1556). *Rime et prose di M. Giovanni Della Casa.* In Venetia, 1563-64.

SECTION-TITLE: *IL* | GALATEO | DI M. GIOVANNI | *DELLA CASA;* | Ouero | *TRATTATO DE' COSTVMI* | e modi che ſi debbono tenere ò ſchifare | nella commune conuerſatione; | Opera utiliſſima ad ogni perſona uirtuoſa. |

Con una Oratione del medeſimo à CARLO | Quinto Imperadore, ſopra la reſtitutione | DI PIACENZA. | ❦ | IN VENETIA. | M D LXIIII.

Gift of Mrs. Elspeth Emery in 1988.

GIOVANNI BATTISTA NENNA. ***Il Nennio: nel quale si ragiona di nobilta.*** **Impresso in Vinegia: per Andrea Vavassore detto Guadagnino & Fratello, 1542.**

Gift of Karol Godlewski in 2002.

LODOVICO ARIOSTO (1474-1533). ***Le satire de M. Lodovico Ariosto.*** **In Vinegia: per Nicolo d'Aristotile detto Zoppino, 1535.**

Gift of Mrs. Elspeth Emery in 1988.

BALTASAR GRACIÁN Y MORALES (1601-1658). ***L'uomo di corte, osia, L'arte di prudenza.*** **In Venezia: Appresso Gio. Gabriel Hertz, 1718.**

TITLE-PAGE: [engraved title]

[printed title] L'UOMO| DI CORTE, | O ſia l'Arte di Prudenza | DI BALDASSAR GRAZIANO | Tradotto dall Spagnuolo nel Franceſe Idioma, | e comentato | *DAL SIGNOR* | AMELOT DE LA HOUSSAIE | Già Segretario dell'Ambaſciata di Francia | alla Repubblica di Venezia. | *Nuovamente tradotto dal Franceſe nell'-* | *Italiano, e comentato* | DALL'ABATE FRANCESCO TOSQUES | Dottore della Sac. Teologia, e delle Leggi. | *Edizione Terza Veneta* | Ridotta in miglior eſpreſſione di alcune | voci Italiane. | PARTE PRIMA: | IN VENEZIA, M. DCCXVIII. | Appreſſo Gio: Gabriel Hertz. | Con Licenza de' Superiori, e Privilegio.

Gift of the Estate of Professor J. E. Shaw in 1963.

Giovanni Della Casa, a generation removed from Castiglione, was a Florentine cleric. He was educated in Rome, Florence, Bologna, and at Padua, where he met Pietro Bembo, the future cardinal, who had quit Rome to devote himself to the study of literature in his great house, filled with works of art and precious manuscripts. Della Casa himself chose a professional career in the Church, and in 1544 he became Archbishop of Benevento. As papal nuncio to Venice from 1544 to 1549, he tried unsuccessfully to establish the basis for literary censorship with a list of heretical books, anticipating the official *Index* of

1569 [see Case 2]. Paolo Rossi, in *The Oxford Companion to Italian Literature* notes: "His own literary output, which included pornographic sonnets, was probably the reason for his failure to obtain the coveted cardinal's hat in 1555. Ironically, his poems were eventually put on the Papal Index of 1590." (2002: 179). Della Casa's minor works include translations from Latin and Greek, a life of Bembo, a collection of letters, his less licentious poems (of some rhythmic originality, setting him apart from other contemporary Petrarchists), and the Ciceronian tract *De officiis inter potentiores et tenuores amicos,* which he himself translated as *Trattato de gli uffici comuni tra gli amici superiori et inferiori,* as shown here, which deals with the appropriate behaviours for friends of unequal social status.

His greatest work is, of course, the *Galateo,* a guide to behaviour that should be adopted or avoided in polite society. His book, which attained instant popularity, is set at a less elevated level than Castiglione's, dealing with everyday behaviour, good and bad. The title is taken from the name of Della Casa's friend, Galeazzo Florimonte, bishop of Sessa, who suggested the subject after a guest of his, a noble count but lacking in manners, had disgusted him by stuffing his mouth with food and chewing noisily. Ernest Hatch Wilkins provides this summary of the book, which I have further abbreviated:

> He is more immediately concerned with the correction of what is bad than with the praise of what is good. At table, for instance, you should not gobble or guzzle or chew noisily or misuse your napkin or lean on the table or talk with your mouth full (and if you are the host, you should not say to your guests: "you're not eating anything," or "Do try a little of this, or this"). In conversation you should avoid irreverence, indecency, lies, boasting, backbiting, puns, ridicule, and oversubtlety; you should not talk about your troubles, your children, or your dreams; and you should not laugh at your own jokes. ... Forms and ceremonies, really unnecessary and chiefly of foreign importation, have indeed established themselves, but should not be overdone. In company, don't cough, sneeze, blow your nose noisily, whistle, breathe in people's faces, nudge the people you are talking to, or sing if you have no voice; and when others are talking don't walk around the room or read letters or trim you fingernails or drum on the table or hum or turn your back or go to sleep. Don't engage in drinking contests (a pernicious foreign innovation); don't tie your stockings or comb your hair in public; don't wear a toothpick on a chain; don't rub your hands; don't appear in a nightcap. In general, conform to local customs in dress and in other respects, be neat, be considerate, don't keep people waiting, don't try to get the best of everything, don't be proud, don't contradict, don't find fault, don't be gloomy, speak pleasantly, talk clearly, and not too little or too much. (1954: 254-55)

How many of us can claim to live up to all these admonitions.

The *Galateo* has been translated some fifty times, into Czech, English, French, German, Latin, Spanish, and other languages. The first English translation, by Robert Peterson, was published in 1576. A revised third edition of the contemporary translation by Konrad Eisenbichler and Kenneth Bartlett of this university was published in 2001.

Giambattista Nenna's book, which deals with the nature of nobility, born or achieved, and the qualities necessary to a perfect gentleman, falls in date between Castiglione and Della Casa, and falls into obscurity in comparison with them. Only eight copies of the Italian edition are reported by North American and European libraries, and no new Italian edition has appeared since 1542. Nevertheless, the book was translated into English and published in 1595, with a second edition in 1600. Even in the sixteenth century writers and translators solicited good writeups, and the 1595 edition contains commendatory sonnets by Edmund Spenser, George Chapman, Samuel Daniel, poets all, and Angel Day (or Angell Daye, the stationer tuned author who first published a version of *Daphnis and Chloe* in English in 1587) — not very good poems, as is always the danger with occasional pieces.

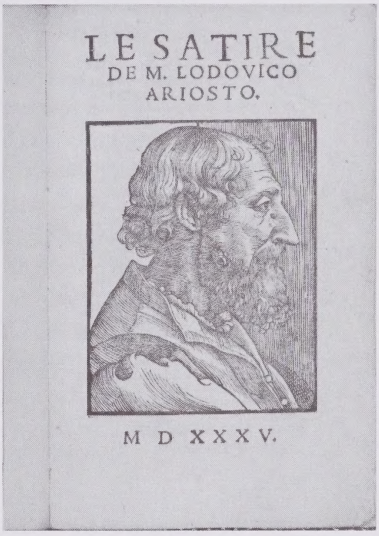
In the years between 1517 and 1524 Ariosto wrote seven satires in *terza rima* which, though they were undoubtedly known to his friends as well as to the addressees, he withheld from publication during his lifetime. In essence they are confidential letters in verse, and deal with events in the poet's life, and his reactions to the problems facing him. In them Ariosto writes to his younger brother Galasso about a journey to Rome, explains why he would not accompany Cardinal Ippolito d'Este to Hungary, expatiates to a cousin on the choice of a wife, compares the vanity of honours and riches with the peace of a contented mind, inveighs against his uncongenial duties as the governor of bandit-infested Garfagnana (a mountain district in Tuscany), and explains why he declined an offer to be made ambassador to Pope Clement VII. Wilkins writes:

> The excesses and injustices and vices and follies that were spoiling the public life of Ariosto's time were constantly present to his mind; but the resentment with which he viewed them was tempered with amusement. He has much to say of the ills of courtiership — this, for instance, with regard to flattery:
>
> A fool is he who doth his lord gainsay,
> Although he should aver he hath espied
> The sun at midnight, or the stars by day.
> And if he choose to praise or to deride
> An absent one — then tuned to the same key,
> A chorus loud is heard on every side.
> And he who dares not through humility
> His mouth unclose, applauds with pliant face,
> And says with every feature, I agree. (1954: 194)

In the last letter/poem Ariosto asks Pietro Bembo — then in his middle fifties, and still fifteen years away from being named a cardinal — for help with the education of his son Virginio. The teacher he wants for his son, he writes to Bembo, must be good as well as learned:

> Learning and goodness let him have, but chief
> Let goodness be, for if there be not this
> The other counts not much, 'tis my belief.

Ariosto's *Satires,* inspired by Juvenal and Horace, and with their sharply observed pictures of everyday life and their witty, conversational style, established a genre in sixteenth-century Italy, and beyond. Ground-breaking or not, they were only slowly translated into other languages. An English edition, probably translated by Robert Tofte, was published in 1608, and reprinted in 1611 as *Ariosto's Seven Planets Governing Italie;* there was also one English eighteenth-century translation, and one in the nineteenth century. The first German translation was published in 1794, and the French in 1826. The most recent English translations are those of Peter DeSa Wiggins (1976, who subtitles his translation *A Renaissance Autobiography*), and Rudolf S. Gottfried (1977), while *Seven Planets* was reprinted in facsimile in 1976 — a strange little flurry of activity for this valuable yet relatively obscure minor work. There have been several new Italian editions in the last half-century and, finally, in 1999, a first Spanish translation.



Baltasar Gracián y Morales was a Spanish moralist and novelist. He was educated by the Jesuits, and joined the order in 1619. He later became rector of the Jesuit college at Tarragona. Early in his career he frequented literary circles in Zaragoza and Madrid, and was censured for writing frivolous works. *El Discreto* (1646) discusses the twenty-five "adornments" which make up the well-bred gentleman, and Gracián provided more guidance for such a man in the *Oráculo manual y arte del prudencia* (1647), a collection of 300 maxims that offer a distillation of worldly wisdom. The latter work was a great success, and was soon translated into French, German and Italian. It influenced La Rochefoucauld, La Bruyère and Voltaire. J. Gibbs notes, in *The Penguin Companion to European Literature*:

> The main themes treated are prudence, self-knowledge, the right use of reason, desengaño, and dissimulation. The style is a condensed, sententious prose, full of subtle conceits, and known as 'Conceptismo.' (1969: 329)

Conceptismo is a style of dealing with ideas that involves the use of terse and subtle displays of exaggerated wit. This style did not appeal to all, and Gracián has been variously regarded as a moral philosopher of considerable depth and as an unoriginal intellectual poseur. The brief examples translated here are Maxims 82, advocating moderation in everything, and 83 on the usefulness of a small defect:

> 82 Neither all bad nor all good. A certain sage reduced the whole of wisdom to the golden mean. Carry right too far and it becomes wrong. The orange squeezed completely dry gives only bitterness. Even in enjoyment you shouldn't go to extremes. The intellect itself will go dry if pressed too hard, and if you milk a cow like a tyrant you will draw only blood.
>
> 83 Allow yourself some venial fault. An act of carelessness can sometimes be the best way to help others see your talents. Envy often ostracizes people: the more civil it is, the more criminal. It accuses what is very perfect of sinning by not sinning, and it condemns complete perfection. It makes itself into an Argos, looking for the faults in excellent things, if only to console itself. Like lightning, censure strikes the highest places. So let Homer nod at times, and pretend that your intelligence or courage — though not your prudence — has committed some act of carelessness. That way malevolence will calm down, and not burst its bubble of poison. This is like waving a red cape in front of the bull of envy in order to escape with immortality. (Gracián y Morales 1992: 46-47)

Gracián's rhetorical style is evident in both. His self-improvement book still has its audience in the English-speaking world. The Library has translations going back to 1685, but it also holds four English editions published in the 1990s.

I have spent some considerable time in introducing these first few examples of courtesy literature. The remaining books in these cases will be treated at less length, though with no less courtesy.

CLAUDIO CORTE. *Il cavallerizzo.* In Venetia: Appresso Giordano Ziletti, 1573.

TITLE-PAGE: IL | CAVALLERIZZO | DI CLAVDIO CORTE | DA PAVIA, | NEL QVAL SI TRATTA DELLA | natura de' Caualli, delle Razze, e del modo di | gouernarli, domarli, & frenarli. | *ET DI TVTTO QVELLO, CHE À* | *Caualli, & à buon Cauallerizzo s' appartiene;* | Di nuouo dall' Auttore ſteſſo corretto & emendato, | & aggiuntoui di molte coſe neceſſarie, che | nella prima impreſsione mancauano. | *CON PRIVILEGIO.* | [printer's device] | IN VENETIA, Appreſſo Giordano Ziletti. | M D LXXIII.

Purchased with funds from the family of Emilio and Emma Goggio in 2002.

NICCOLÒ MACHIAVELLI (1469-1527). *Opere di Niccolò Macchiavelli: coll'aggiunta delle inedite.* **Londra: Si trova in Parigi appresso Marcello Prault, 1768.**

Gift of Professor Ralph G. Stanton in 1994.

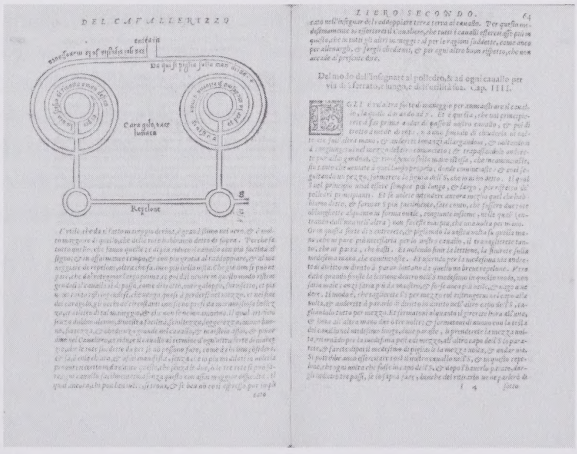
LODOVICO DOMENICHI (1515-1564). *Dialoghi: cioè, d'amore, della uera nobiltà, de' rimedi d'amore, dell'imprese, dell'amor fraterno, della corte, della fortuna e della stampa.* **In Vinegia: Appresso Gabriel Giolito de' Ferrari, 1562.**

Bequest of the Rev. Canon Henry C. Scadding in 1901.

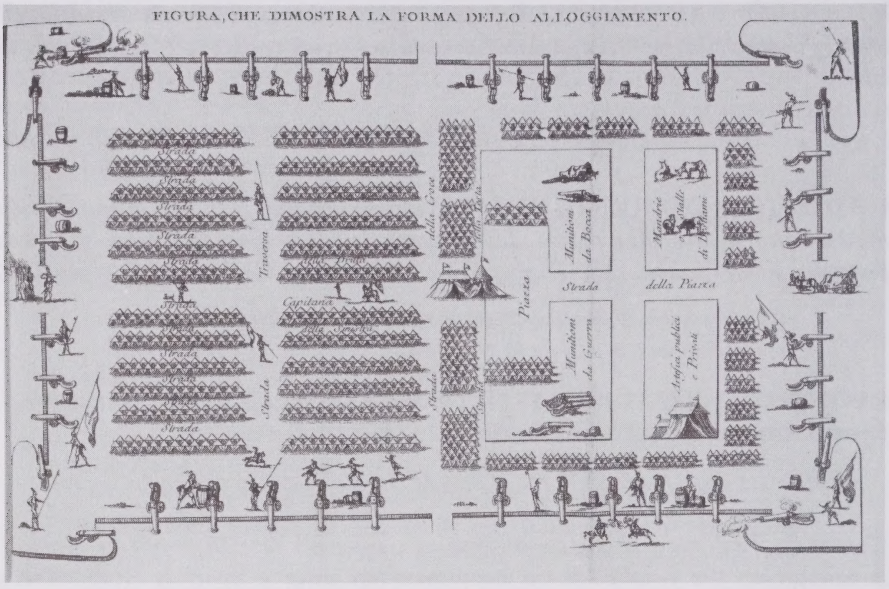
PAOLO GIOVIO (1483-1552). *Dialogo dell'imprese militari et amorose.* **In Lyone: Appresso Guglielmo Rouillio, 1574.**

Purchased with funds from the family of Emilio and Emma Goggio in 2002.

In 1550 ***Federico Grisone*** of Naples published his *Gli ordini di cavalcare,* notable as the first book on horsemanship since a Spanish Arab work of the fourteenth century, and before that the *Hippikē* of Xenophon in the fourth century BC. Claudio Corte of Pavia published his work on horses and horsemanship in 1562, and published this new corrected and enlarged edition in 1573 (other copies are noted for Chicago, Harvard, the National Sporting Library, and the Wellcome Institute). As can be seen from the subtitle, Corte deals with the nature and constitution of the horse, of the various breeds, and of the methods used to break them in, to curry, and to bridle them, and everything else concerning horses and their health and training, and horsemanship. The book is open at Corte's diagram for a training course for horses. In 1584 the second part of Corte's treatise was translated into English by Thomas Bedingfield. Grisone's work had already been translated into English in 1560 as *The Arte of Ryding and Breakinge Greate Horses.*



In 1512 the resurgent Medici dismissed Niccolò Machiavelli from the position he had held for fourteen years as Secretary of the Ten in the government of Florence. Banished, reportedly tortured, he went to the house he owned in the village of Sant'Andrea, on a hilltop some ten miles south of the city. There he



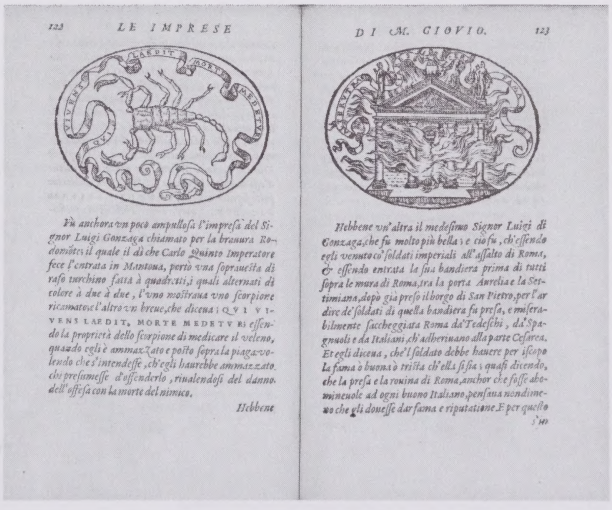
took care of his land and his family, and gained the leisure that made possible long study and mature reflection, and, as Wilkins points out, the writing of great works that might not otherwise have been written (1954: 211). There he wrote the *Discorsi sopra la prima deca di Tito Livio* (not, in fact, a commentary on Livy's text, but rather a general treatise on the state), and *Il principe,* designed to persuade the Medici to call him back to the service of the state, and Italy. The Medici ignored him, and Machiavelli chose to live the rest of his life at Sant'Andrea, travelling to Florence only occasionally. His third major treatise, *L'arte della guerra, The Art of War,* was completed in 1520. Wilkins writes:

> In its seven Books he sets forth in dialogue form, and with illustrative diagrams, all the military convictions, general or technical, that he had derived from his study of Roman and contemporary military procedures. His basic conviction is that mercenary troops are an unmixed evil, and that military service is a compelling moral obligation that rests upon all citizens. All the activities that are carried out in a state for the sake of the common good of its citizens and all of the ordinances by which they are able to live under the rule of law and in the fear of God are futile unless the state is always adequately prepared for military defense. The final pages contain a striking series of military maxims, and a bitter invective against the folly and the weakness of the princes of Italy. (1954: 216)

The later edition shown here includes Machiavelli's plan for an encampment and its defensive structure.

Domenichi was a prolific writer — bibliographies list fifty-nine works — but shallow, and a plagiarist. He translated, or copied translations, of Greek and Latin classics. He was an editor for the printer Giolito in Venice, and for Torrentino in Florence. He worked with the texts of Aretino and Giovio, and conducted a running battle with Doni [see below], who was only saved from a canon law process by the intervention of a member of the Este family. Domenichi was himself imprisoned by the Inquisition in 1552-3 for translating a work by Calvin. Among his dialogues, the most important are *Delle imprese d'arme e d'amore,* one of the first of its kind, preparing the ground for Giovio (his neighbour in this case), and *Della fortuna,* which ends with a balanced statement on the theme '*mens sana in corpore sano.*' Domenichi represents an unusual combination of copying, worthless re-workings, and original works. His *Dialogo della nobiltà delle donne,* not published until 1594, tests the extremist tracts of the *Cinquecento,* a result of the Catholic Reform, which advocated the removal of women from the artificialities of the court, and their seclusion in the controlled ambience of family and private life.

Born in Como into the noble Zobii family, Paolo Latinized the family name to Jovius, which became in Italian, Giovio. He studied medicine at Padua and Pavia, graduating in 1507, and practiced the profession first at Como and at Milan, then, from about 1512, in Rome under the patronage of Julius II and Leo X. He also lectured on moral philosophy. He was later in the service of Clement VII, who nominated him bishop of Nocera (but did not require him to live there). He also served Ippolito de' Medici, and travelled with him on diplomatic missions in Italy and abroad. After the death of Ippolito, in 1535, his new patron was cardinal Alessandro Farnese. In 1536 Giovio started the construction of his villa at Como (which he called the Museum). There he hung his vast collection of portraits of the great and powerful. He wrote two series of Latin celebrations of great men of his time (*Elogia,* originally written as notes to his portrait collection), biographies, and a valuable work of contemporary history, *Historiarum sui temporis libri* (1550-52) which was translated into Italian by Domenichi. He was also an avid collector of *imprese* (that is, devices, heraldic designs and emblems with their accompanying mottoes), which he described in his *Dialogo dell'imprese militari e amorose,* published posthumously in 1555, and represented here by the illustrated Lyon edition of 1574.


122 LE IMPRESE

Fù anchora vn poco ampulloſa l'impreſa del Signor Luigi Gonzaga chiamato per la bramura Rodomõtes il quale il dì che Carlo Quinto Imperatore fece l'entrata in Mantoua, però vna ſopraueſta di raſo turchino fatta à quadr.ti,; quali alternati di colore à due à due, l'vno moſtraua vno ſcorpione ricamato e l'altro vn bruc,che diceua QVI VIVENS LAEDIT, MORTE MEDETVR eſſendo la proprietà dello ſcorpione di medicare il veleno, quando egli è ammazzato e poſto ſopra la piaga volendo che s'intendeſſe ,ch'egli haurebbe ammazzato chi preſumeſſe d'offenderlo ,rinalendoſi del danno dell'offeſa con la morte del nimico.

Hebbene

DI M. GIOVIO. 123

Hebbene vn'altra il medeſimo Signor Luigi di Gonzaga,che fu molto più bella,e ciò fu ,ch'eſſendo egli venuto co'ſoldati imperiali all'aſſalto di Roma, & eſſendo entrata la ſua bandiera prima di tutti ſopra le mura di Roma,tra la porta Aurelia,e la Settimiana,dopo già preſo il borgo di San Pietro,per l'ardire de'ſoldati di quella bandiera fu preſa, e miſerabilmente ſaccheggiata Roma da'Tedeſchi, da'Spagnuoli e da Italiani ch'adheriuano alla parte Ceſarea. Et egli diceua, che'l ſoldato debbe hauere per iſcopo La fama ò buona ò triſta ch'ella ſia ; quaſi dicendo, che la preſa e la rouina di Roma,anchor che foſſe abomineuole ad ogni buono Italiano,penſaua nondimeno che gli douеſſe dar fama e riputatione E per queſto

SAINT ROBERTO FRANCESCO ROMOLO BELLARMINO (1542-1621). *De officio principis Christiani libri tres.* **Romæ: Ex Typographia Bartholomæi Zannetti, 1619.**

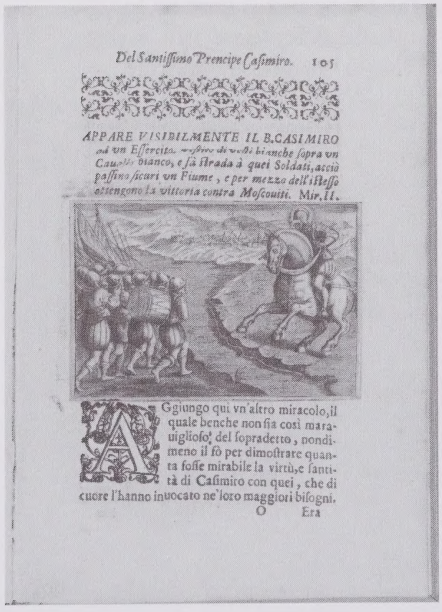
TITLE-PAGE: DE OFFICIO | PRINCIPIS | CHRISTIANI | *LIBRI TRES.* | AVCTORE ROBERTO | S. R. E. Card. Bellarmino | E Societate Iesv. | AD SERENISS. PRINCIPEM | WLADISLAVM | SIGISMVNDI III. | Poloniæ & Sueciæ Regis filium. | [device] | ROMÆ, Ex Typographia Bartholomæi | Zannetti. M. DC. XIX. | [rule] |Cum Priuilegio, & Superiorum Permiſſu.

Gift of Karol Godlewski in 2002.

HILARIONE DI SANT'ANTONIO. ***Il breve compendio della vita, morte, e miracoli del santiss.mo Prēcipe Casimiro, Figlio del Magno Casimiro Rè di Polonia.*** **In Napoli: per Ægidio Longo, 1629.**

Gift of Karol Godlewski in 2002.

Bellarmine was indefatigable: he would write on anything and everything for the benefit of the Church. In his *De officio principis Christiani* he gathers appropriate Catholic examples for a Christian ruler, presenting a series of lives from the patriarch Joseph to the Polish prince Casimir (1458-1484), who was canonized in 1522 — 408 years before Bellarmine's own canonization. The inclusion of Casimir was no accident, because the book was intended for the education of Ladislaw Sigismund III, then heir to the thrones of Poland and Sweden. The accompanying, and extremely rare, biography of St Casimir was printed in Naples in 1629. One of the requirements of canonization is that the candidate must be recognized as having performed three miracles. As a prince and a warrior, two miracles record his appearance at battles, in one provoking a victory of the Polish army over the Russians; in the third, his reported intercession caused a young woman to be raised from the dead. Casimir is the patron of Poland and Lithuania. He was heir-apparent to the throne of Poland, and administered the country, reportedly with great prudence and justice, from 1481 to 1483, while his father was occupied in Lithuania. His health was poor, and was further damaged by fasting and self-mortification (the *Catholic Encyclopedia* notes that often at night he would kneel for hours before the locked doors of churches, regardless


Del Santiſſimo Prencipe Caſimiro. 105

APPARE VISIBILMENTE IL B. CASIMIRO ad vn Eſſercito, [illegible] di molti bianche ſopra vn Cauallo bianco, e fà ſtrada à quei Soldati, accio paſſino ſicuri vn Fiume, e per mezzo dell'iſteſſo ottengono la vittoria contra Moſcouiti. Mir. II.

AGgiungo qui vn'altro miracolo, il quale benche non ſia così marauiglioſo, del ſopradetto, nondimeno il fò per dimoſtrare quanta foſſe mirabile la virtù, e ſantità di Caſimiro con quei, che di cuore l'hanno inuocato ne' loro maggiori biſogni.

O Era

of the hour or the inclemency of the weather). He died at the age of 25, while on a journey to Lithuania.

I have not so far been able to locate another copy of this biography of Casimir, which seems to have been drafted by Zaccharia Ferrero (ca. 1479-1524), historian of the Council of Constance, and assembled by fra Hilarione di sant'Antonio, an Augustinian of whom nothing more is known.

ALESSANDRO PICCOLOMINI (1508-1578). ***De la institutione di tutta la vita dell'huomo nato nobile e in citta libera libri X, in lingua toscana: dove e peripateticamente a platonicamente, intorno à le cose d'ethica, iconomica, e parte de la politica, è raccolta la soma di quanto principalmente può concorrere à la perfetta e felice vita di quello.*** **Venetijs: Apud Hieronymum Scotum, 1542.**

Purchased with funds from the Buchanan Italian Fund in 1999.

Discorsi accademici di varj autori viventi intorno agli studj delle donne: la maggior parte recitati nell'Accademia de' Ricovrati di Padova. **In Padova: Nella Stamperia del Seminario, Presso Giovanni Manfrè, 1729.**

Gift of Professor Hannibal Noce in 1986.

Alessandro Piccolomini was born into a distinguished Sienese family. He studied and then taught philosophy in Padua, where he met Sperone Speroni and was involved in the *Accademia degli Infiammati* (in Siena he was a member of the *Accademia degli Intronati,* the 'thunderstruck,' with the appropriate name Stordito 'stunned,' 'bewildered,' or 'reckless'). *De la institutione* is one of his early works. It is an important guide to the moral upbringing and education of children up to the age of eighteen, and to friendship, love, marriage, and the duties of parents. As a scholar Piccolomini is known for his translation and commentary on Aristotle's *Poetics,* and *Rhetoric,* and his Italian version of the sixth book of the *Aeneid.* Piccolomini was also responsible for one of those works in which an older person teaches a younger one about love, entitled *Dialogo della bella creanza delle donne* (*Dialogue on Good Manners for Women,* 1540, better known as *La Raffaella*). Brian Richardson, in *The Cambridge History of Italian Literature,* writes:

> Raffaella regrets she did not enjoy herself while young and advises Margarita, neglected by her husband, not to waste her youth: it would be good to deny oneself any pleasure at all, but it is better to commit 'some trivial errors' than to spend old age in bitter regret. Margarita is told how to make herself attractive while maintaining a Castiglionesque lack of affectation and immodesty. Raffaella then deals with the care of the household ... and with social behaviour. Her last topic is how to enjoy a successful love affair. But Margarita is not to subvert marriage: she must enjoy herself discretely while keeping

> her husband's goodwill and successfully managing the home. Even in his *Institutiones* of 1542, Piccolomini advises men that affection for a wife and mistress are different in nature. (1999: 219)

Piccolomini took holy orders in 1555, and in 1558 retired to Siena, where he spent the remainder of his life working, and publishing, on Aristotle.

In the seventeenth and eighteenth centuries the question of the value and suitability of higher education for women was much discussed. In 1723 Antonio Vallisneri, professor of medicine in Padua and physician to the Holy Roman emperor Charles VI, proposed a topic to the *Accademia de' Ricovrati* ('the Inmates'), which he then led: *Se le donne si debbano ammettere allo studio delle scienze, e delle arti nobili,* whether women should be admitted to the study of the sciences and of the fine arts. Guglielmo Camposanpiero spoke in favour of the education of women, while Antonio Volpi, professor of philosophy, spoke in opposition (though only because the turn fell to him by the rules of the Academy, as he is careful to point out). A response to Volpi was written by a Sienese lady, Aretafila Savini de' Rossi, Volpi respond briefly, and two final essays, one by a man, the other (in Latin) by a woman, support the admission of women to formal study. The collection received its imprimatur in 1728, as containing nothing against the Catholic faith, but one wonders how many women gained admission to the university in Padua. This little book, like so many in this exhibition, is vary rare; only microfilm copies are recorded for North America.

ANDREA ALCIATI (1492-1550). ***Diverse imprese accommodate a diuerse moralità, c versi che i loro significati dichiarono insieme con molte altre nella lingua Italiana non piu tradotte: tratte dagli Emblemi dell' Alciato.*** **In Lioni' Appresso Gvgliemo Rovillio, 1576.**

Presented to the University of Toronto Library in 1932 in memory of Augustine Fitzgerald, Esqre., and of his father, William Fitzgerald Esqre., Head Boy of Upper Canada College, 1835-6.

La moral' filosophia del Doni, tratta da gli antichi scrittori. **In Uinegia: Per Francesco Marcolini, 1552.**

Gift of Professor Harvey J. Olnick in 1983.

ANTON FRANCESCO DONI (1513-1574). ***I marmi.*** **In Venetia: Presso Gio. Battista Bertoni, 1609.**

TITLE-PAGE: I MARMI | DEL DONI | ACADEMICO | PEREGRINO, | Cioè | RAGIONAMENTI INTRODOTTI | à farſi da varie conditioni d'Huomini, à luoghi | di honeſto piacere in Firenze. | *Ripieno di diſcorſi in varie*

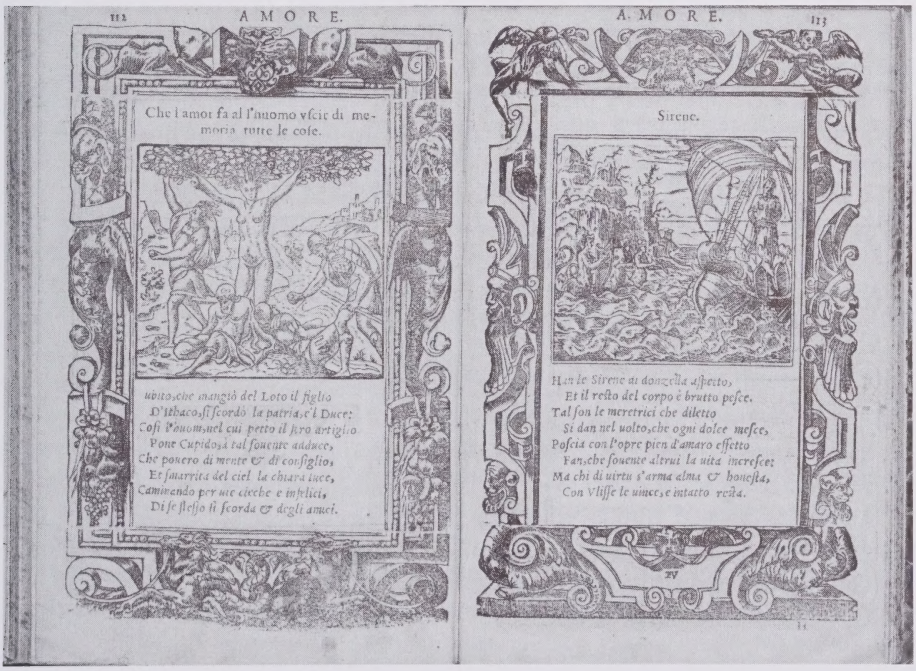
Scienze, & Diſcipline. | Motti arguti, Istorie varie, Prouerbij Antichi, & Moderni, Sentenze | morali, Accidenti, & Nouellette morali. | *DIVISO IN QVATTRO LIBRI.* | Opera gioueuole à perſone d'ogni ſtato, per il correggimento de'Coſtumi; | & per ogni profeſſione d'Huomini. | DEDICATA | AL CLARISSIMO SIGNOR | GIOVANNI VENDRAMINO. | *Con Licenza de' Superiori e Priuilegio.* | [printer's device] | In Venetia, Preſſo Gio. Battiſta Bertoni. M. DC. IX. | [rule] | *Libraro al Pellegrino.*

Purchased with funds from the Buchanan Italian Fund in 1983.

GIOVANNI BATTISTA PASSERI (1694-1780). *Della seccatura: discorsi cinque di L. Antisiccio Prisco; dedicati a Netunno.* In Venetia: Appresso Pietro Valvasense, 1753-1756.

Purchased with funds from the family of Emilio and Emma Goggio in 2001.

Andrea Alciato, or Alciati, was by training a classicist, pursuing his studies at Milan, and a civil and canon lawyer, studying at Pavia, Bologna and Ferrara. For a time he practiced law in Milan, but for most of his career he taught civil law in the cities in which he had studied, and in France at Avignon and Bourges. He had a profound interest in ancient legal institutions, and published exegetical studies on the *Corpus iuris civilis* in 1518 (*Paradoxum ad Pratum libri sex*) and 1530 (*De verborum significatione*). He was also interested in history and antiquities, and wrote a history of early Milan, a work on Milanese


112 AMORE.
Che l amor fa al l'huomo vscir di memoria tutte le cose.
ubito,che mangiò del Loto il figlio
D'Ithaco,ſi ſcordò la patria,e i Duce:
Coſi l'huom,nel cui petto il ſuo artiglio
Pone Cupido,à tal ſouente adduce,
Che ponero di mente & di conſiglio,
Et ſmarrita del ciel la chiara luce,
Caminando per vie cieche e infelici,
Di ſe ſteſſo ſi ſcorda & degli amici.
AMORE. 113
Sirene.
Han le Sirene ai donzella aſpetto,
Et il reſto del corpo è brutto peſce.
Tal ſon le meretrici che dilette
Si dan nel volto,che ogni dolce meſce,
Poſcia con l'opre pien d'amaro effetto
Fan,che ſouente altrui la uita increſce:
Ma chi di uirtu s'arma alma & honeſta,
Con Vliſſe le uince,e intatto reſta.

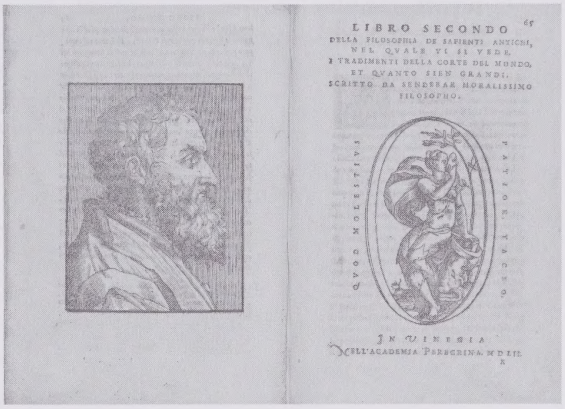
epigraphy, and published an annotated edition of the works of Tacitus. A contemporary of Erasmus, he also wrote a little antimonastic tract, *Contra vitam monasticam epistola,* not published until 1695. Alciati also translated from Greek to Latin (including the *Clouds* of Aristophanes), and created his own versions or imitations of Greek epigrams. His great fame, however, both during his lifetime and today, rests in his book of emblems, that is, topics or brief stories accompanied with an engraving and a Latin epigram commenting on the nature of the tale, and often underlining its moral value with reference to the vices and virtues. Alciati adapted this medieval form to subjects from classical mythology, chiefly borrowed from Ovid or from anthologies, and to contemporary questions and points of character. His original collection was complete around 1522, and was first published in 1531. It was an immediate success, and was quicky translated into Italian, French, Portuguese, Spanish, German and English. Eventually there were some 170 published editions, with changes and substantial additions: the first edition had 104 emblems, the Aldine edition of 1546 added 86 more, and the Paduan edition of 1621 included 212 emblems, with commentary. The genre spread throughout Europe in the sixteenth and seventeenth centuries, with many local adaptations and additions.

Anton Francesco Doni was the son of a Florentine scissors-maker, and not, as he liked to claim, of noble blood. He became a Servite priest, taking the name Valerio, but was expelled from the order. By report a bizarre and quarrelsome eccentric, he travelled restlessly, earning his living by his pen in northern Italy from Genoa and Alessandria, Pavia, Milan, Piacenza, and on to Florence and Venice. He was a member of three Academies, the *Ortolana* of Piacenza, the *Accademia Fiorentina,* and the *Pellegrina* of Venice (though this last may be of his own invention). He knew many literati, especially Domenichi [see above] and Aretino. For a time he operated a printing press in Florence, before moving to Venice, where he worked for Giolito de' Ferrari (an important printer whose shop has contributed several works to this exhibition). He was the most prominent of the *poligrafi,* a group of versatile and prolific writers in Venice who earned their living by writing vernacular works for a popular audience, and who rejected much of humanist learning as pedantic, often proposing plans of reform that were utopian in nature (in 1548 Doni published an Italian version of Sir Thomas More's *Utopia,* and in 1552-3 his own work *I mondi,* which Ernest Hatch Wilkins identifies as the first instance of an Italian literary work influenced by an English work [that is, *Utopia*] (1954: 257)).

Doni's works in the novella form are credited as the collective work of the Pellegrini but, as noted above, the *Accademia* was likely Doni's fabrication. In *I marmi* (1553, *The Marble Steps*) of which a later edition is shown here, Doni imagines himself as a great bird overhearing a series of conversations on the steps of the Florentine cathedral, which treat social and political problems of the day in contemporary speech rather than literary Italian (one defends the

Copernican thesis (published in 1543) more than half a century before Galileo). Poems and stories appear among the conversations, and the supposed interlocutors number about one hundred. The entry in the *Oxford Companion to Italian Literature* comments:

> His views are often anarchic, his style popular and expressionistic, but behind the humour lies a serious and bitter vein of ironic disillusionment with an unsatisfactory world. He was admired in both Italy and France as a moralist and a humanist. (2002: ?)



The second work is the *Moral Philosophy,* just published this year in a new English edition of Sir Thomas North's translation of 1570 as *The Moral Philosophy of Doni, Popularly Known as the Fables of Bidpai (A Collection of Sanscrit, Persian and Arabic Fables),* and of which the first edition of 1552 is shown here. The collection is gathered from a variety of sources (Indian, Persian, Arabic, Hebrew, Latin, and Spanish), but Doni's redaction has been identified as a translation of the *Directorium humanae vitae* of Giovanni di Capua (ca. 1265), itself a translation and adaptation of the Indian *Panchatantra* by way of a Hebrew version of the eleventh century. A Spanish edition of Giovanni's work was published in 1493, and provided the basis for Doni's translation. Doni emphasizes the moral basis of the tales, and adds his own extensive commentary. The work is divided into three parts: the first treats of the deceptions, the dangers and the duplicities of the world; the second the deceptions and betrayals of the court; the third provides an epilogue. Six more tracts at the end, with separate numbering, deal with such subjects as justice, the fear of God, malice, friendship, gratitude, deceptions, thoughtless actions, and so on.

There seems to be some confusion as to which Giovanni Battista Passeri was actually responsible for *Della seccatura.* The older Passeri (ca. 1610-1679) was a painter and *letterato* who directed the *Accademia di San Luca* in Rome, and who kept in contact with many of the artists of his time. His biographies were edited and published posthumously in 1772 as *Vite dei pittori, scultori ed architetti che hanno lavorato in Roma, morti dal 1641 fino al 1673.* They provide a useful source for the study of seventeenth-century art. The younger, born fifteen years after the decease of the elder, was a churchman from Pesaro. He, too, wrote on art — on Pesaro majolica, on Etruscan vase painting, and on rings and gems — and on the fossils of the Pesaro area, on literature, and on music. Several of his works have been attributed, by cataloguers, at least, to the older Passeri, including this

library's copy of the complete *Della seccatura.* It is a very rare book indeed. The only other copy in North America, at Yale (and of the first part only) is attributed, I think correctly, to the younger Passeri. It is quite logical that this work of satire, written by an Abbot and published during his lifetime, very different from his usual scholarly work, should be published under a pseudonym (L. Antisiccio Prisco). The younger Passeri was familiar with the work of Alexander Pope (himself born nine years after the elder's death) — in fact he had written on him — and it is entirely possible that the English writer of moral satire had some influence on the moral satire of *Della seccatura.* The seventeenth-century Passeri, by contrast, would seem to have nothing to do with an eighteenth-century satire. The confusion comes from the identity of names, and the fact that the elder Passeri's biographies of Roman painters were not published until 1772. *Della seccatura* takes the form of a series of ten lectures on the annoyances and nuisances of life, a plausibly Popean subject. The engraved illustrations are quite fine, and it is probably no coincidence that Abate Passeri's writings on gems and vases are also abundantly illustrated. Finally, Pesaro, on the Adriatic coast, is considerably closer to Venice, where *Della seccatura* was published, than to Rome.

DELLA
SECCATURA
DISCORSI CINQUE POSTERIORI
DI
L. ANTISICCIO PRISCO.
DEDICATI
AI TRITONI.
IN VENEZIA. MDCCLV.
Appresso PIETRO VALVASENSE.

VINCENZO CERVIO. ***Il trinciante.*** **In Venetia: Appresso gli Heredi di Giouanni Varisco, 1593.**

TITLE-PAGE: IL TRINCIANTE | DI M. VINCENZO | CERVIO, | AMPLIATO, E RIDOTTA A | PERFETTIONE DAL CAVALIER REALE | FVSORITTO DA NARNI, | Già Trinciante dell'Illuſt.mo & Reuerendiſſimo | Signor Cardinal Farneſe. | *Con vna belliſſima Aggiunta fatta nouamente dall'* | *iſteſſo Caualier* REALE. | CON PRIVILEGIO. | [printer's device] | [rule] | IN VENETIA, | Appreſſo gli Heredi di Giouanni Variſco.

COLOPHON: [printer's device] | [rule] | IN VENETIA, | Appreſſo gli heredi di Giouanni Variſco. | M D XCIII.

Gift of the Royal Ontario Museum in 1968.

MATTIA GIEGHER. ***Li tre trattati: nel primo si mostra con facilità grande il modo di piegare ogni sorte di panni lini, cioè, saluiette, e touaglie, e d'appericchiare vna tauola; nel secondo, entitolato Lo scalo, s'insegna, oltr'al conoscere le stagioni di tutte le cose, che si mangiano, la maniera di mettere in tauola le viuande; nel***

terzo, detto Il trinciante, s'insegna il modo di trinciare ogni sorte di viuande. Opera rinouata e di molte cose accresciuta. **In Padova: Per Paolo Frambotto, 1639.**

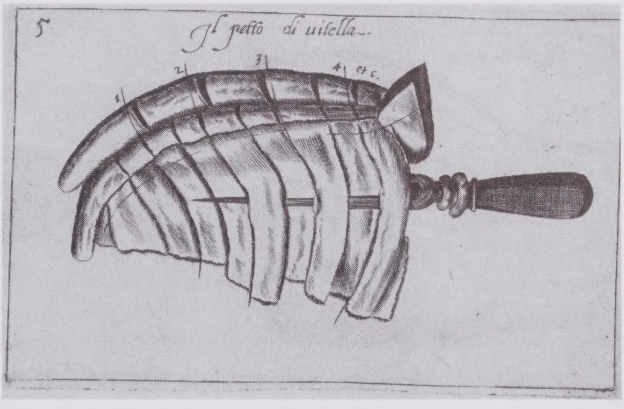
Gift of the Royal Ontario Museum in 1968.

ANTONIO SCAINO (1524-1612). ***Trattato del giuoco della palla.*** **In Vinegia: Appresso Gabriel Giolito de' Ferrari, et fratelli, 1555.**

TITLE-PAGE: [within a frame] TRATTATO | DEL GIVOCO DELLA | PALLA DI MESSER | ANTONIO SCAINO DA | SALÒ, DIVISO IN | TRE PARTI. | *CON DVE TAVOLE, L'VNA DE'* | *capitoli, l'altra delle coſe piu notabili,* | *che in eſſo ſi contengono.* | [type-orn.] | *CON PRIVILEGIO.* | [printer's device] | IN VINEGIA APPRESSO GABRIEL | GIOLITO DE' FERRARI, ET | FRATELLI. M D LV.

Gift of John Cambridge in 1997.

As Chaucer has already shown us, it is entirely appropriate for a young nobleman to take on the responsibility of carving for household or court. To carve well was a valued accomplishment. The co-author of Cervio's book, the knight Fusoritto da Narni, is styled as the former carver to Cardinal Farnese, and one doubts that this august personage would be satisfied with badly prepared, poorly cooked, and incompetently carved fish, flesh or fowl. We have also seen from Della Casa that table manners (Charles Laughton's Henry VIII notwithstanding) were important, and both Cervio and Giegher have much to say about the correct setting of a table. Giegher is particularly expansive on the myriad ways in which table linens can be folded to give a beautiful presentation, either as geometrical forms, or crafted in the likeness of birds and animals. Giegher also discusses what foods are available at which times of the year, and how they should be prepared and served. The English word 'trencher,' glossed as a wooden platter now chiefly used for cutting bread at a table, has the same root as the Italian 'trinciare,' to carve, and entered English through the Old French form 'trencheoir.' It also survives in the compound form 'trencherman,' a person who likes to eat, and who eats a lot.



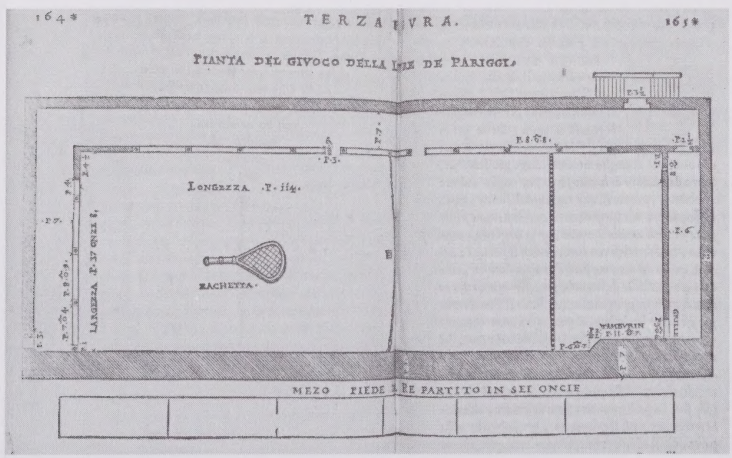
Early Italian books on carving can be traced back to Francesco Colle's *Refugio ovvero ammonitorio de gentil-huomo* (1532). Cervio's *Il trinciante* was first published in 1581. Giegher's work was published in 1621, 1623, and

in 1639, the edition shown here, with many more plates. Matteo Molinari's *Il trinciante* (1636) is probably copied from the early edition of Giegher. In 1621 Giacomo Procacchi's *Trincier oder Vorleg Buch,* with seventeen plates, was published in Leipzig. The work *Pratica e scalcaria,* by Antonio Frugoli (1638), contains a tract on carving with one illustration.

Real tennis, or court tennis, is a racket sport played since medieval times, but now almost completely obscured by its descendant, lawn tennis, itself now mostly played on hard courts or artificial surfaces. Tennis has retained the name and scoring system of its ancestor, known in Italy as the *giuoco della palla* (Italian uses 'tennis,' but also the related '*pallacorda,*' for the modern game), but real tennis is now played at fewer than thirty courts around the world. *The New Encyclopædia Britannica* states:

> Real tennis is played on an indoor court with four irregularly sized walls, using pear-shaped, lopsided rackets to hit cloth balls that are much harder than those used in lawn tennis. Roofs to the court slope over a net that is 1.5 m high at its sides and 0.9 m in the middle. The construction of a court is complex and difficult, and the declining number of players discourages the building of new courts. (1985, Micropædia, 9: 973)

The court at Hampton Court Palace, where Henry VIII (though not Henry V) played, is still used occasionally. In his treatise, Scaino first defines the complex rules of the game; the second part covers the equipment needed, the court, how to play the game, and the skills needed by the players (including a section on left and right-handedness — Scaino saw the right as the side of vigor); the third part discusses the health of the players and the virtues of exercise. Scaino was a humanist who later in life wrote extensively on Aristotle, and also on St Paul. His book on tennis was his first book, originally published in 1550 by Giolito; the 1555 printing, shown here, is very rare, with North American copies reported by Yale and by the New York Public Library. The *Trattato del giuoco della palla* has twice been translated into English, in 1951, as *Scaino on Tennis,* and in 1984 as *Treatise on the Game of the Ball.*



PRINTS AND BROADSIDES

MacLean-Hunter Reading Room Walls

STEFANO DELLA BELLA (1610-1664). *Entrata in Roma dell'Eccel.mo Ambasciatore di Pollonia l'anno. MDCXXXIII.* Al Ser.mo Principe D. Lorenzo de Medici. Humiliss. Et oblig Serre Stefano della Bella DD. [1633-1636]

Gift of Karol Godlewski in 2002.

Stefano della Bella was a prolific Italian etcher and draughtsman; his catalogue raisonné describes 1052 prints, and thousands of his drawings are in public and private collections. His style was early formed on that of Callot and remained close to it. In Italy he worked chiefly for the Medici Grand Duke of Tuscany, Ferdinand II, founder of the *Accademia del Cimento* [see Cases 4 and 5], and after 1650 he spent some time in Paris, where he worked for Cardinal Richelieu. In 1633 he won a court stipend from Giovanni Carlo de' Medici, and used the money to go to Rome, where he remained, with occasional visits to his native Florence, until 1639. Soon after his arrival in Rome he must have witnessed the ceremonial entry of the Polish ambassador Giorgio Ossolinschi, or Jerzy Ossolinski, on Sunday the 27th of November. The pope at that time was, of course, Urban VIII, whom we have already encountered several times in the course of this exhibition. Della Bella seems to have made a pen and wash-drawing sketch on the spot. The sketch, on four sheets later assembled and mounted on linen, was eventually bought for the French royal collection in 1775, and is now in the Louvre. The composition is somewhat different from the celebrated suite of six prints shown here, but there is little doubt that it provided the basis for these etchings. The ambassador has the position of honour at the rear of the procession. At the time there was also published a narrative account of the progress, which quickly went through three editions. The Fisher Library has a copy of the third edition, published at the beginning of 1534 when the entrance was still fresh news. The title reads *Vera relatione della solenne entrata dell'Illustriss. & Eccellentiss. Sig. Giorgio Ossolinschi, sire d'Ossolin, conte di Thencin, thesoriero della corte del Regno di Polonia, gouernatore di Bidgose, Adzel, e Richi. Primo gentilhuomo di Camera del Sereniss. e Potentiss. Vladislao IV, re di Polonia, e Svetia, eletto Gran Duca di Moscouia, e suo Ambasciadore straordinario d'ubedienza alla Santità di Nostro Signore PP. Vrbano VIII, et insieme Ambasciadore straordinario alla Sereniss. Republica de Venetia.* It will no doubt have been quite a job for the ambassador to reconcile his embassies to Rome and Venice and his responsibilities to his king — but that is what diplomats must be able to do.

It was della Bella who etched the title page for Galileo's momentous *Dialogo sopra i due massimi sistemi del mondo* (1632), where Copernicus is portrayed discussing matters of astronomy with Aristotle and Ptolemy (each is identified

Stefano della Bella (1610-1664). *Entrata in Roma dell'Eccel.mo Ambasciatore di Pollonia l'anno. MDCXXXIII.* [1633-1636].

by name on the hem of his gown) beneath the Medici family ducal crown and banner. The title, on the banner, reads *Dialogo di Galileo Galilei Linceo al Ser.mo Ferd. II. Gran. Dvca di Toscana.* This image would not have helped Galileo in his defence.

Alla vittoria navale riportata nel giorno del SS. Rosario, su quelle parole **Quasi plantatio rosæ in Ierico,** ***idest*** **Luna.** ***Sonetto dedicato all'Illustriss. Signore il Signor Gio. Francesco Capelletti, barone di S. Maria &c. Ad istanza di Dionisio Dionisii.*** **In Roma: Nella stamperia di Iacomo Fei d'A. F., 1672.**

Gift of Professor Milton A. Buchanan in 1950.

It is likely that this broadside poem celebrates the anniversary of a naval victory, rather than a contemporary victory. In 1672, in fact, a combined Ottoman and Tatar force was advancing westwards through the Ukraine, and Poland was forced to sign the Treaty of Buczacz, conceding most of the Ukraine to the east of the Dneiper, and undertaking to pay an annual tribute to the Sultan. The victory commemorated here is presumably the Battle of Lepanto, on October 7, 1571 [see Case 3]. The link with the feast of the Rosary came about in this way. The Dominican pope Pius V did much to foster the devotion to the Rosary and in 1572 instituted an annual celebration to give thanks to the Blessed Virgin for having delivered Christendom from the Turks by the decisive sea battle of the preceding year. This feast, entitled Our Lady of the Rosary since 1573, was eventually fixed on the day of the victory, October 7. Thus the broadside celebrates the 101st anniversary of the battle, and the 100th anniversary of the institution of the feast.

GIUSEPPE BERNERI. ***S. Guglielmo duca d'Aquitania dopo la sua conversione per volontaria penitenza s'inchioda in dosso la propria armatura, sonetto.*** **In Roma: presso il Varese, 1672.**

Gift of Professor Milton A. Buchanan in 1950.

St William of Aquitaine was one of the soldiers of Charlemagne, and helped to drive the Saracens from Languedoc. According to his legend, he renounced the world in 808, and died in 812. He is usually represented as a soldier in chain mail. In the famous painting by Guercino, *St William of Aquitaine Receiving the Cowl* (1620; in the Pinacoteca di Bologna) he is depicted, rather, in armour. This broadside records another part of his legend, in which he is said to have given penitence after his conversion by having his own armour attached to the flesh of his back with nails. The pink and red flowering plant Sweet William, a variety of dianthus, is named for the Saint, perhaps because its colours recall his bloody penance. Sweet William has been popular since medieval times, and was grown in the gardens of Henry VIII. The occasion for this broadside is nowhere stated on the sheet itself. The sponsor of the print may have venerated William, and commissioned its production for the saint's day.

The Earl of Castlemaine's Banqueting Table. **An engraving from: John Michael Wright. *Ragguaglio della solenne comparsa, fatta in Roma gli otto di gennaio MDCLXXXVII.* In Roma: Nella stamperia di Domenico Antonio Ercole, [1687]. Engraved by Arnold van Westerhout, after Giovanni Battista Lenardi.**

Gift of the estate of Professor Gilbert Bagnani in 1985.

The sumptuous volume from which this print is taken records the official functions associated with the audience of the Earl of Castlemaine, special ambassador of James II, with Pope Innocent XI. Noted for his saintliness and desire for reform, Innocent denounced the Gallican Articles of Louis XIV, put forward in 1682, which proposed that the French monarch had special rights in the Roman Catholic Church in France, and also Louis' revocation of the Edict of Nantes (1598), which had defined the rights of French Protestants. The revocation caused the flight of thousands of Protestants from France, and damaged the French economy in the formerly Protestant areas.

James II had problems of his own. The death of his father, Charles II, brought him to the throne in 1685, but his policies made him unpopular with the people, the established Church, and the parliament. Castlemaine's embassy to Rome was no doubt designed to enlist the support of the pope, but a pope such as Innocent XI was an unlikely candidate to support the ferocious persecutions and partisan policies even of a Catholic monarch. Castlemaine's ostentatious show apparently had little political result. With the birth of James's son James Edward Stuart as a possible Catholic heir in 1688 the looming constitutional crisis came to a head. On July 10 the seven Anglican bishops prosecuted by James for seditious libel were acquitted, and on the same day seven leading Englishmen sent a letter inviting William of Orange, James's Protestant son-in-law, to lead an army to England, which he did in November. In the subsequent "campaign," many of James's Protestant officers deserted to William, to the extent that James dared not commit his army to battle. James was allowed to escape to France, and in February 1689 was declared by Parliament to have abdicated. The crown was offered to William and Mary. These were the events known as the Glorious Revolution. In March 1689 James landed in Ireland, and a Parliament summoned in Dublin acknowledged him as king. But his Irish-French army was defeated by William at the Battle of the Boyne, and James returned to exile in France.

I TRIONFI
DI
MARIA VERGINE
Per le Vittorie ottenute da' Christiani contro i Turchi
ne' giorni vicini al suo Santissimo Natale.
Festa celebrata dall' Venerabile Arc' FORNACIARI di Roma
fuori di Porta Castellegiere.
SONETTO
Dedicato all' Eminentissimo, e Reverendissimo Signore, il Signor Cardinal
FRANCESCO NERLI
Ad istanza di Ravelmonte Pieri SIGNORE di detta Festa, & altri Officiali.
NAsce MARIA, che più indugiate, ò Schiere,
Che contro al Musulmano il braccio armate,
A dar segno d' applauso all' alte Sfere
Se son da Lei le vostre glorie nate?
Se ogn' or delle strimonie empie Bandiere
In Morea Trionfaste, e Trionfate,
Se abbatteste Città sù l' Istro Altere,
Fur di VERGINE inuitta Opre pregiate.
Or sì chiaro Natal da Voi s' adori,
S' oggi arreca Trionfi alle vostr' Alme,
Se v' offre, e in Terra, e in Ciel eterni Onori.
V' apre del Mar la Stella Eteree Calme
Irrigate col Sangue à Lei gl' Allori,
S' Ella inaffia co latte à voi le Palme.
P. d. E.
In Roma, per Marc' Ant. & Orazio Campana
1688. Con licenza de' Superiori.

I trionfi di Maria Vergine per le vittorie ottenute da' Christiani contro i Turchi ne' giorni vicini al suo santissimo natale. Festa celebrata dall'Vuniuersità de' Fornaciari di Roma fuori di Porta Caualleggieri. Sonetto dedicato all'Eminentissimo, e Reuerendissimo Signore, il Signor Cardinal Francesco Nerli ad istanza di Bartolomeo Picure signore di detta festa, & altri officiali. **In Roma: Per Marc'Ant. & Orazio Campana, 1688.**

Gift of Professor Milton A. Buchanan in 1950.

The feast of the birth of the Virgin Mary falls on September 8. On September 6, 1688, after a three-week siege, the Ottoman Turks lost the key fortress of Belgrade to the besieging Imperial forces. The city's fall allowed Imperial forces to occupy Bosnia, Serbia, and Wallachia as far as the city of Bucharest, and prompted peace negotiations to get under way. Certainly enough to justify a celebration.

Prospeto della Città di Susa soggetta Tunezi bombardata dalla Squadra Veneta li 4 Ago.^{t} 1785 sotto il comando del N. H. Angelo Emo Cav.^{r} e Cap.^{n} delle navi estraordinario.

Gift of Karol Godlewski in 2002.

This print is a record of the bombardment of Susa (modern-day Soussa) in Tunisia by a Venetian squadron in 1785. Angelo Emo had previously made an unsuccessful attempt on Algerian and Tunisian pirates in 1769. Susa had been founded by the Phoenicians in the fifth century B.C., and later became subject to the younger city Carthage. It was destroyed by Vandals in A.D. 434, and was rebuilt by Justinian. The ships of the assaulting squadron are numbered, and named in the caption to the print. This campaign was almost the last gasp of an independent Venice; in 1797 Venice was handed over to Austria [see also Cases 2 and 3].

AVVISO. ***La congregazione municipale, Milano*** **[handwritten:** ***Li 30 Aprile*****]** ***182*** **[handwritten:** ***1*****]. Dalla stamperia di Giacomo Pirola, dirincontro all'I. R. Teatro alla Scala.**

Purchased with funds from the Hannah Institute in 1974.

Edward Jenner (1749-1823), an English physician, observed that people who worked with cattle and contracted the mild disease cowpox from them never subsequently caught the disfiguring and frequently fatal disease smallpox. In 1798 he published his findings that a child inoculated with cowpox, then two months later with smallpox, did not get smallpox. He coined the word 'vaccination' from the Latin word for cowpox, vaccinia. His method, the application of an infective agent to an abraded skin surface, is still used in smallpox inoculation (though the disease itself has successfully been eliminated throughout the world). The practice of vaccination spread quickly throughout

Europe. It is one of the rare cases of a revolution in medicine that was adopted easily and almost at once — a true measure of the deadly fear inspired by smallpox and of the eagerness of the public to try anything that promised escape. Even the medical profession put up only weak opposition to vaccination — though its leaders put up such stumbling blocks as they could. Isaac Asimov notes:

> When Jenner was proposed for election to the Royal College of Physicians in London in 1813, he was refused admission, on the ground that he was not sufficiently up on Hippocrates and Galen. (1985: 679)

AVVISO

LA CONGREGAZIONE MUNICIPALE

Milano li 30 Aprile 1821

Nel giorno *di Mercoledì Due Maggio 1821 alle ore 2 pom. stesso giorno*
s' intraprenderà la Vaccinazione nella Parrocchia di *Duomo*

Invita pertanto i genitori, e tutti quelli che hanno dei figli non ancora vaccinati, affinchè nel suddetto giorno si facciano solleciti di presentarli alla rispettiva Chiesa Parrocchiale allorchè ne saranno avvertiti dal suono della campana, ove verranno vaccinati.

La Congregazione rimane nell'aspettazione che tutti approfitteranno di questa favorevole occasione, tanto pel bene de' loro figli, che per evitare le conseguenze portate dalla Legge, prevenendoli specialmente, che nessun fanciullo verrà accettato nelle Scuole normali senza essere munito del certificato di vaccinazione.

Previene pure i genitori, che qualora non venissero presentati i loro figli alla vaccinazione, e che poi in essi si sviluppasse il Vajuolo naturale, si ritireranno a tutto loro carico le spese, che ne risulteranno per le misure da adottarsi onde impedirne la diffusione. I genitori miserabili non andranno esenti da quelle altre misure, che saranno del caso, e la loro inobbedienza non resterà impunita.

Tutti i figli vaccinati dovranno essere immancabilmente presentati all' Operatore nei giorni che saranno indicati all' atto della vaccinazione, e ciò per la necessaria verificazione. I renitenti soggiacerranno alle comminatorie succennate.

VILLA, Podestà.
RAINOLDI, *Assessore.*

JODANI, *F. Segretario.*

Dalla Stamperia di Giacomo Pirola, Arcivescovo all' I. R. Teatro alla Scala.

This public notice issued in Milan in 1821 notifies parents to present their school age children for vaccination, and warns that parents who do not have their children vaccinated will be subject to prosecution. A certificate of vaccination was necessary for a child to be admitted to school. The letter ends "*I renitenti sogiacerranno alle comminatorie succennate,*" which I would read as "The recalcitrants will be liable to binding judicial notice."

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Accession catalogue of books — Case D
Alciati, Andrea — Case C
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Alla vittoria navale — Reading Room
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